

June 16, 1964

Mr. John L. Marion
Parke-Bernet Galleries Inc.
980 Madison Avenue
New York, New York 10021

Dear Mr. Marion:

My bookkeeper has just called my attention to your letter of May 29th and I am sorry that I am so late in answering.

Indeed, we would much prefer to have the Weber lithograph sold to someone else, as its condition makes it impossible for us to handle it.

Thank you for your cooperation - and have a good summer.

Sincerely yours,

EGH/ta

for publishing information regarding sales transactions, searches are responsible for obtaining written permission on both artist and purchaser involved. If it cannot be obtained after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

June 16, 1964

Mr. William Lane
Holman Street
Lunenburg, Massachusetts

Dear Bill:


Here I am pestering you once more, but I do want to make sure that you reported the damage to the FROZEN POOL AT SUNSET, so that we may get going on the restoration.

You might advise your insurance broker that Miss Hatherston's estimate for repair is the figure listed below. Naturally, I am eager to get all these little problems solved before closing for the summer months.

I do hope to see you and Saundy before June 26th, when the so-called summer vacation starts. Best regards.

As ever,

EOH/tm





UNITED STATES INFORMATION AGENCY
WASHINGTON

June 5, 1964

Dear Mrs. Halpert:

We have your letter addressed to Mr. John Dixon, who is no longer with USIA, asking for a return date for Ben Shahn's silkscreen entitled "SUPERMARKET".

This Agency is not recalling the "Graphic Arts-USA" exhibit. Quite the contrary; we already have had requests from Eastern European countries for this exhibit and we now plan to tour it until late 1965 or early 1966.

Practically all of the other lenders of original prints have agreed to let us borrow their work until March 1, 1966. Our files show that the original Loan Agreement sent to Mr. Shahn was never returned to this office.

Are you handling this project for Mr. Shahn? If so, would you sign the enclosed agreement? We enclose four copies to be filled in by you. The original and two copies should be signed by you and returned to the Agency. Upon review and acceptance of any changes or additions, an official of the Agency will sign these forms, one copy of which will then be returned to you for your record.

Ben Shahn's "SUPERMARKET", as I am sure you have heard, is one of the outstanding prints of the show and we sincerely hope to be able to retain it for the entire period of the exhibition's tour.

Mrs. Edith Gregor Halpert
Director, The Downtown Gallery
32 East 51 Street
New York 22, New York

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information is published 60 years after the date of sale.

UNIVERSITY OF CALIFORNIA

LOS ANGELES 24, CALIFORNIA

June 3, 1964

Edith Gregor Halpert
The Downtown Gallery
32 East 51st Street
New York, New York 10022

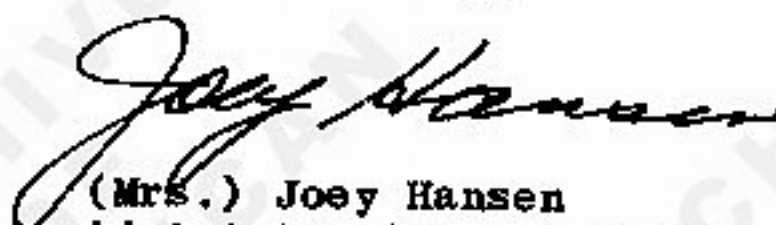
Dear Miss Halpert:

We are so sorry that things did not work out for the Davis show this fall. I saw him on television a few weeks ago and thought they did very nicely in introducing his work to the lay public as well as presenting him to those already familiar with his style and intentions.

You asked for the return of your photographs, which I am enclosing. I am also sending along the print of the steel pen drawing you sent Dr. Dorra. I imagine he will contact you personally about it.

With best regards,

Yours sincerely,



(Mrs.) Joey Hansen
Administrative Assistant
UCLA Art Galleries

Enclosures

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

International gallery, inc.

1026 N. Charles Street, Baltimore, Maryland 21201 / Telephone: 301-585-8839

Lotte Drew-Bear, Director

Bennard B. Periman, Art Consultant

June 9, 1964

Miss Edith Gregor Halpert, Director
The Downtown Gallery
32 East 51 Street
New York 22, New York

Dear Miss Halpert:

I should like to thank you for the time you gave me when I was in New York last month and for your willingness to help me in getting my gallery off to a good start.

I am counting on your cooperation in lending me one or two paintings by Ben Shahn, John Marin, and Mark Tobey, and I hope very much that a one-man show for Abe Rattner may be arranged.

As we discussed, I will get in touch with you early in September. Your cooperation means a great deal to me, professionally and personally, and I look forward to working with you.

Sincerely yours,

Lotte Drew-Bear
Lotte Drew-Bear

for publishing information regarding sales transactions, searches are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or publisher is living, it can be assumed that the information is published 60 years after the date of sale.

MARGARET M. WATHERSTON

44 West 77th Street, New York 24, New York - ENdicott 2-5314

Conservation of Paintings

June 2, 1964

Mrs. Edith G. Halpert,
The Downtown Gallery,
32 E. 51st St.,
New York 22, N. Y.

.....
ARTHUR G. DOVE - "Frozen Pond at Sunset", oil on canvas,
16" x 20", dated 1933.

Painting has been slightly damaged and there
is a small tear with loss of paint film and
ground 2" from bottom near center of painting.

Because of damage and age of work, painting
should be lined, special work done to repair
tear - after lining, painting will be placed
on a Lebron stretcher, cleaned and retouched;
methacrylate varnish in petroleum benzine
will be sprayed on surface as protective
coat.

Cost of restoration - \$125.00

MMW:md

.....
Recd Check from

FOR THE RECORD ONLY

THE PAINTING OR PAINTINGS LISTED ABOVE ARE RECEIVED BY ME FOR THE PURPOSE OF RESTORATION AND / OR REPAIR WITH THE UNDER-
STANDING THAT I ASSUME NO LIABILITY FOR LOSS OR DAMAGE THERETO. PLEASE ARRANGE WITH YOUR INSURERS TO COVER THESE ITEMS
FOR YOUR ACCOUNT WHILE THEY ARE IN MY POSSESSION.

Prior to publishing information regarding sales transactions,
researchers are responsible for obtaining written permission
from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

ABRAHAM LINCOLN HIGH SCHOOL

ROWLAND AND RYAN AVENUES

PHILADELPHIA 26

June 3rd

Mrs. Edith Gregor Halpert,
Director
The Downtown Gallery
32 East 57th St.
N.Y.C. N.Y.

Dear Mrs. Halpert,

Thank you very much
for seeing me last week and
showing me photographs of
your wonderful collection of
early 19th Century art works.

I received the three photographs
I requested for my book, they are
excellent. Thank you again.

Credits will read "Courtesy of the
Downtown Gallery, Mrs. Edith Gregor Halpert
Collection."

I appreciate your interest and kind
consideration.

Sincerely yours,
Bernard Segal

June 8, 1964

Mr. J. Kasmin, Director
Kasmin Limited
118 New Bond Street
London W.1, England

Dear Mr. Kasmin:

As Stuart Davis advised you, your letter was referred to me.

Indeed, we will be delighted to cooperate with you in connection with the Davis exhibition. We have had several requests, including (most recently) one from Mr. Francis Mason at the American Embassy in London, who is also desirous of having a Davis show. A few months ago, after the Marin exhibition closed at The Waddington Galleries, he arranged to have a special presentation at the Embassy for an international audience. The same arrangement could be made, no doubt, in relation to the Davis show.

Under separate cover, I am sending you one of the many catalogs of retrospective exhibitions held in America, so that you may have a more general idea of his work through the illustrations contained therein. As you probably know, there is very little so-called "stock" available for sale. The large bulk of the exhibition would have to be borrowed from museums and private collections. Davis' rate of production is limited to an average of six paintings per annum since 1940, but I will try to arrange to retain any new examples he may produce before your visit in October, so that we will have some recent examples to show you, as well as earlier paintings, which he will release for the occasion. The Gallery is closed during the months of July and August and we are planning to move to new quarters, with an opening there in September. However, all mail sent to the above address will reach me until we send out a formal announcement of the opening exhibition at the new location.

I look forward with pleasure to meeting you in October. Do let me know in advance when you plan to be here.

Sincerely yours,

EOH/tm

U. S. TREASURY DEPARTMENT



Commissioner of Internal Revenue

WASHINGTON 25, D. C.

June 8, 1964

Dear Mrs. Halpert:

Commissioner Caplin asked me to bring him up to date on the status of your ruling request--in the light of your May 18th letter. Since he's out of town and as you know now, the news is good, I thought I would undertake a response in his absence.

I'm sure, from your point of view, an interesting vignette could be written regarding your experiences with the Revenue Service. Now that the favorable ruling has been issued, I would hope that you might reflect back with something less than dismay. Your contemplated gift created a very novel problem for us and the information gathering process, along unfortunately with the delay, was a necessary part of our ruling process.

I personally am looking forward to the pleasures of viewing your gift to the Corcoran Gallery at some later date. I would hope the next time you are in Washington, you would drop in on us for purely a social visit. I'd like to show you our "collection" of contemporary art hanging in the various offices.

Kindest regards,

Sincerely,

Mitchell Rogovin
Assistant to the Commissioner

Mrs. Edith Gregor Halpert,
The Downtown Gallery
32 East 51 Street
New York 22, New York

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.

June 12, 1964

Mr. George Biddle
"Bittersweet"
Croton-on-Hudson, New York

Dear Mr. Biddle:

Although she is sure that you know all this, Mrs. Halpert has asked me to drop you this note to point out that, in relation to the proposed gift of a Kuniyoshi to The Corcoran Gallery, it is necessary for you to get an official appraisal from the Art Dealers Association of America Inc. at 575 Madison Avenue, New York, New York 10022.

They will send you the proper forms to be filled out, etc.

Sincerely yours,

Tracy Miller,
Secretary to Mrs. Halpert

for publishing information regarding sales transactions, searchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information is published 60 years after the date of sale.

June 12, 1964

Mrs. Edith Gregor Halpert
Director
THE DOWNTOWN GALLERY
32 East 51st Street
New York, New York


Dear Edith:

It was good to see you again. Thank you very much for sending the Shahn down to us. I expect it will arrive early next week. Enclosed is the photograph of the other drawing which we will not need now.

I have written a note to the Corcoran asking them to forward to you two dozen copies of the NEW TRADITION catalogue.

With best wishes,

Sincerely yours,


Head of the Museum

GV/mcs

Gudmund Vigtel, Head of the Museum

ATLANTA ART ASSOCIATION • 1280 Peachtree Street, N.E. • Atlanta 9, Georgia

Stuart Davis

Punch - Card Flutter #3 1963 Oil

W.C. Exhibited

The Downtown Gallery - 38th Anniversary Exhibition
Whitney Museum Annual Exhibition

10/63

11/63

W.C. Reproduced

Signature
Cat. Whitney Museum Annual Exhibition
Art Voices From Around the World

11/63

1/64

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

June 12, 1964

Dr. Rolf Linnenkamp
Harthausen Str. 107
Munich 9, Germany

My dear Dr. Linnenkamp:

I had hoped to hear from you as you had promised (wasn't it June 6th or 7th?), and although the painting was properly packed for overseas shipment, we did not send it to you, without obtaining detailed instructions.

It was a great pleasure to meet you and Mrs. Linnenkamp and I trust I will have the pleasure of seeing you again when you are next in this country.

As we are closing the Gallery on June 26th for the two summer months, I would greatly appreciate your instructions by cable - and we will send you a Weber catalog, which includes complete biographical data for your records.

My very best regards,

Sincerely yours,

EOH/tm

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

ERNEST BROWN & PHILLIPS LTD

DIRECTORS:
OLIVER F. BROWN, O.B.E.
PATRICK L. PHILLIPS
NICHOLAS E. BROWN
R. C. PHILLIPS

THE LEICESTER GALLERIES

4 AUDLEY SQUARE

LONDON W1

TELEPHONE: MAYFAIR 1159 . TELEGRAMS: AUDAX LONDON W1 TABLES: AUDAX LONDON W1

NEB/CH

12th June, 1964.

Mrs. Edith Halpert,
The Downtown Gallery,
32 East 51 Street,
NEW YORK 22, N.Y.,
U.S.A.

Dear Mrs. Halpert,

Following my cable of this morning, I would like you to send to me as soon as possible a proof of 'Decalogue' and a proof of 'Pleiades' and also to reserve for me until the end of our show, all the extra silk-screen prints as quoted in your letter to me, of May 11th.

In addition to the water-colour 'The Heron of Calvary' (1962), we have now sold seven of the silk-screen prints. There has been a great deal of interest and I shall be collecting the press cuttings together for you, as they come in.

We have sold several copies of the book 'Love and Joy about Letters' but I have not to this date received any other of the publications.

With kind regards,

Yours very sincerely,

Nicholas E. Brown

P.S. Would you please let me know the translation of the script on 'Pleiades' and the translation of the lettering on 'Decalogue'.

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.

The Corcoran Gallery of Art
Washington 6, D. C.

OFFICE OF THE PRESIDENT

June 15th,
1962.

Mr. Jacob Schulman,
38 North Main Street,
Gloversville, New York.

Dear Mr. Schulman:

This is to acknowledge receipt of your letter of June 11, 1962, addressed to the Corcoran Gallery of Art, to my attention, containing your generous offer of a gift of Leonard Baskin's "Standing Figure".

I am sure that the Arts Committee will approve the receipt of this sculpture subject to the acceptance of the Halpert gift and the creation of a part of the building to be known as the "Gallery of 20th Century American Art".

At the present time we are negotiating with Mrs. Halpert and there are some tax questions that have to be solved before a formal agreement can be signed. You could make your gift, subject to the signing of such an agreement with Mrs. Halpert and the completion by the gallery of the terms of that agreement as far as the 20th Century Gallery is concerned, with a gift-over in the event of the failure of either, or you can await the signing of the agreement with Mrs. Halpert before making the gift, whichever you prefer.

Awaiting further word from you, I remain,

Very truly yours,

GEH/rm

President.

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

June 8-1964

103 Home Ave.

Topton, Pa.

Mrs. Edith Halpert
New York City,
New York

Dear Madam,

I am searching
for help concerning my 5
embroideries my Mother
made many years ago.

CHARLES R. PENNEY
OLCOTT, NEW YORK

June 8, 1964

Mrs. Edith Gregor Halpert, Director
The Downtown Gallery
32 East 51 Street
New York 22, N. Y.

Dear Mrs. Halpert:

Enclosed herewith is my check of \$100.00 to be applied
toward the purchase price of a Marin watercolor and etching.

This leaves a balance due of \$540.00.

Very truly yours,

Charles R. Penney
Charles R. Penney

CRP:t
Enclosure - 1

Is this correct?

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information

1964

June 12, 1964

Mr. Hermann Warner Williams Jr., Director
The Corcoran Gallery of Art
Washington, D. C. 20006

Dear Bill:

I have just received a very nice letter from Mr. Hamilton and a personal note from a member of the Internal Revenue Service. I have talked with Mr. Biegel briefly since word has reached me about the acceptance of the gift, suggesting some revisions and a few omissions from the list. Of course I will keep this matter quiet until we all agree on the appropriate moment when the announcement should be made. Meanwhile, I communicated with Mr. Jacob Schulman of Gloversville, New York, who I believe has already written regarding his offer of the magnificent Baskin sculpture which he wishes to add to the Collection. Also, I phoned Milton Lowenthal, who agreed to donate one of the outstanding examples by Abraham Rattner - entitled TRANSCENDANCE. I explained to the latter, as I did to George Biddle, that in addition to writing to The Corcoran Gallery, it is important to communicate with the Art Dealers Association of America Inc. at 575 Madison Avenue, New York, New York 10022, in order to have the official appraisal to submit to the Internal Revenue Service, which honors the appraisal figures submitted.

I have no photograph of the Kuniyoshi. I gave him my personal appraisal * and am quoting from the letter addressed to George Biddle regarding the latter. He too will have to go through the regular routine. Of course it is unfortunate that the law is being changed as of June 30th as there are a good many others who made the gifts to other institutions because I had to inform them during the past two years that the matter was still pending. I hope of course that I can follow through in the fall. Incidentally, please write an enthusiastic letter to my very sensitive friend, Milton Lowenthal, as he has some superb works of art in his collection, which I think we can pry away if we are subtle.

It was good to see you. I'm sorry that I was so overwhelmed with appointments and work, but we will have a real bang-up celebration at some future time, I trust. Best regards.

Sincerely yours,

EOH/tm

*\$5000.

MARGE
lesser

June 4, 64

Dear Mrs. Halpert:

Thank you for your very kind and informative letter of June 1st.

I suspect that I was wishful thinking in hoping that there might be sculptures available around \$1,000., and tho' I will pursue the path that you suggested, I rather think that I'll keep adding "pennies" to the till until I can

for to publishing information regarding sales transactions.
searchers are responsible for obtaining written permission
on both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

WADSWORTH ATHENEUM

COLT, MORGAN, AND AVERY MEMORIALS—A FREE PUBLIC ART MUSEUM—FOUNDED 1842

25 ATHENEUM SQUARE NORTH
HARTFORD, CONNECTICUT 06103
TELEPHONE (203) 527-2191

June 9, 1964

Mrs. Edith G. Halpert
Eden Hill Road
Newtown, Connecticut

Dear Edith:

Some member of our committee has put your name
on the list of people to whom the enclosed
should be sent. We certainly realize you
have many commitments but would welcome any
contribution you care to make.

This has been a frantic year. I have done a
good deal of the work on our fund-raising
program and am still saddled with seeing
quite a few prospects, some of whom we hope
will give us substantial help.

I have neglected relatives and friends as
a consequence, but I hope when our cam-
paign has been wound up that things will
change. I hope you are well, and perhaps
we may see you in Newtown this summer.

With best regards,

Yours ever,

Charlie

G. G. Cunningham
Director

Encls.

MARION KOOGLER McNAY ART INSTITUTE

SIX THOUSAND NORTH NEW BRAUNFELS

SAN ANTONIO 9, TEXAS

2 June 1964

Dear Edith:


I am enclosing herewith the manuscript for the Pascia sketchbook, and I hope that you will do me the honor of reading it and giving it your approval. Any corrections and suggestions will be appreciated.

I hope that you will let the story of your portrait remain, for it is an addition of great value to the text, and it is a good story to boot. Don't make up your mind until you have read the entire thing.

I am sorry to be sending you a carbon copy, but the original has gone today to the University of Texas Press to be set in type. Time, you see, is of the essence, and if you could look through this right away I should be even more obliged to you.

You have once again all best regards.

Cordially,


Jean Palmer Leeper
Director

Edith Gregor Halpert
Director
The Downtown Gallery
32 East 51st Street
New York, New York

BY AIR

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.



McGRAW-HILL BOOK COMPANY

330 WEST 42ND STREET, NEW YORK, N.Y. 10036

A DIVISION OF McGRAW-HILL, INC.

GENERAL BOOK DIVISION

June 9, 1964

Mrs. Edith Halpert
The Downtown Gallery
32 East 51 Street
New York, N.Y.

Dear Mrs. Halpert:

It was nice to talk with you this morning. As I mentioned then, we should like to reproduce Arthur Dove's Abstraction No. 2, 1910 in our forthcoming book on American painting by John Pearce and if you can supply us with an 8 x 10 glossy photograph of same, we would be most grateful.

With kindest regards, I am

Sincerely yours,

Bernard S. Myers
Editor-in-Chief
Art Book Department

Y. Post

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

ROMA - VIA ARCHIMEDE 139

June 2, 1964

Dear Mrs. Halpert,

Thank you
so much for your kind
reply - The native painter
Elena Lissia, who is a fine
and gifted Roman lady,
wrote to the St. Etienne
Gallery, so following your
suggestion - If you happen
to know the Director of
that Gallery, would it
be too much trouble to
you to recommend her
to him? Her exhibitions
both in Rome and Paris

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

June 16, 1964

205

6-6815

C. I.

Mrs. I. H. Kempner Jr.
c/o Miss Cecile Kempner
24 West 55th Street
New York, New York 10019

Dear Mrs. Kempner:

At long last, the one and only Dole collage arrived and I am writing you promptly as I had promised. It is small but exceedingly handsome and I am eager to have you see it.

If you have left New York for your home, I will be glad to send the picture to you for consideration. We are closing for the two summer months on June 26th and this seems to be the best plan under the circumstances - I am referring to the idea of sending it on approval.

It was a great pleasure to meet you and I hope to see you again in the Fall. My best regards.

Sincerely yours,

EGH/ta

WILLIAM MERRITT CHASE

Gift of the artist, 1907

THOMAS COLE

1801-1848

Fine Arts Fund, 1948

LILY CUSHING (Mrs. William Temple Emmet)

Born 1901

Gift of Mrs. Cornelius N. Bliss, 1949

ARTHUR B. DAVIES

1862-1928

Forty-one works by Davies, including five oils, eight watercolors, several drawings, and eighteen prints, which had belonged to Miss Lizzie P. Bliss, were given to the College in 1949 by her sister-in-law, Mrs. Cornelius N. Bliss, after consultation with Mr. Robert G. McIntyre, president of the Macbeth Gallery and trustee of the estate of Miss Bliss. Four more from the same source were given in 1952 by the same donor, then Mrs. A. Conger Goodyear. Other works by Davies were given by members of the Macbeth family at various times.

The following are a selection from the Davies Collection. Unless otherwise indicated, they are the gift of Mrs. Cornelius N. Bliss, 1949:

DECORATION

41 (illustrated) Macbeth exhibition 1918

oil on canvas 58 1/2 x 38
unsigned

STAR IN THE NORTH

Listed in Cortissov, Am. Artists, Whitney Museum, 1931, P. 33.

oil 9 x 19 (oval)
unsigned

FLORA

Listed in Cortissov, P. 25.

oil 16 x 13 signed 1900
Gift of Mrs. Wm. Macbeth, 1949

ACHAIA, GREECE

38 in Macbeth Ex. 1918

60 in Met. Mus. Memorial Ex. 1930.

Listed in Cortissov, Am. Artists, Whitney Museum, 1931, P. 20.

oil on canvas 18 x 30 1920
signed

GYPSY ENCAMPMENT

8 Davies Centennial, 1962.

Cortissov, P. 26.

Signed and dated on back in chalk 1896 1950

oil on panel 14 x 11 1/2
Gift of Mrs. Robt. W. Macbeth, 1950

LONG ISLAND SHORE

Cortissov, P. 28.

signed ABD

oil on panel 6 x 10
Gift of Mrs. Wm. Macbeth, 1950

SWEET ARIEL CLOUDS

Companion piece to the above signed ABD

oil on panel 6 1/2 x 10-1/8
Gift of Mrs. Wm. Macbeth, 1950

ON HAMPSTEAD HEATH

Signed A. B. Davies

oil 16 1/2 x 11 1/2
Gift of Mrs. Wm. Macbeth, 1950

PASTORAL

Cortissov, P. 30.

signed A. B. Davies

oil 8 x 12 1/2
Gift of Mrs. Wm. Macbeth, 1950

MUSIC IN THE FIELDS

Cortissov, P. 29 where 1895 is date given

signed A. B. Davies

oil 20 x 8
Gift of Mrs. Robt. W. Macbeth, 1950

ON OLYMPIAD

signed A. B. Davies

oil 15 x 8
Gift of Mrs. Wm. Macbeth, 1950

NIXIE

4 Davies Centennial, 1962.

Cortissov, P. 30.

signed ABD

oil on panel 6 x 4 (sic)
Gift of Mrs. Robt. W. Macbeth, 1950

CONNECTICUT RIVER VALLEY

signed ABD

oil on panel 8 1/2 x 12-3/4
Gift of Mrs. Robt. W. Macbeth, 1950

HALF PADED BLOSSOM (reclining nude)

unsigned

oil 7 x 15-3/4
Gift of Mrs. C.N. Bliss, 1949

Before publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

RANDOLPH-MACON WOMAN'S COLLEGE

Lynchburg, Virginia

Selection of works in the College Collection of American Paintings prepared June, 1964 for appraisal:

MARIAN BOYD ALLEN (Mrs. William A.)

1862-1941

Gift of the Randolph-Macon Art Association, 1920

The portrait in the Mariner's Museum, Newport News, is a copy by Mrs. Allen in 1934 of this.

PORTRAIT OF ANNA VAUGHAN HYATT

(Mrs. Archer M. Huntington)

oil 65 x 40 inches 1915

MILTON AVERY

Born 1893

Gift of Mr. & Mrs. Roy R. Neuberger, 1956

CHILD AND MOTHER

oil 42 x 35 1946

GIFFORD BEAL

1879-1956

Fine Arts Fund, 1932

LAUNCHING THE BOAT

oil 36 x 47 1930

GEORGE WESLEY BELLWS

1882-1925

Randolph-Macon Art Association, 1920

First purchase for a permanent collection. Bought from the artist.

Reproduced, Bellows Exhib. National Gallery, Washington, 1957, # 22, P. 60.

MEN OF THE DOCKS

oil 45 x 63 1912

THOMAS HART BENTON

Born 1889

Smith Fund, 1958. Bought from the artist.

Reproduced in Baur, New Art in America, P. 131.

PREPARING THE BILL

oil 46 x 38 1934

PETER BLUME

Born 1906

Gift of Mrs. Edward L. Holsten (Nancy Stinnett '24)

21 in Peter Blume in Retrospect, 1964, Manchester, N. H. and Hartford, Conn.

CRUCIFIXION

oil 22 x 25 1951

PAUL BOND

Born 1920

Gift of Alumnae of New York, 1953

RIVER CONSTRUCTION

casein on paper
14-1/8 x 19-7/8 1952

JOHN CARROLL

1892-1959

Smith Fund, 1938

Reproduced in Cheney, Story of Modern Art, N.Y., 1950, p. 592.

SUMMER AFTERNOON

oil 51 x 63 1937

JOHN CARROLL

Gift of Dr. Lipscomb's students through the Alumnae Association, 1949

PORTRAIT OF DR. HERBERT C. LIPSCOMB

oil 50 1/2 x 40 1/2 1949

MARY CASSATT Signed "To Mrs. Thompson/ Mary Cassatt"

1845-1926

Smith Fund, 1945

Acquired through Durand-Ruel. Related to an oil and a pastel privately owned in Switzerland.

YOUNG WOMAN WITH TWO CHILDREN

pastel 34 1/2 x 27

WILLIAM MERRITT CHASE

PORTRAIT OF

ELBERT HUBBARD, THE ROYCROFTER

Gift of Miss Margaret Love Porter '02, 1964

oil 18 x 15

WILLIAM MERRITT CHASE

1894-1910

Commissioned and presented by the Class of 1907 in 1907.

PORTRAIT OF PRESIDENT WILLIAM WAUGH SMITH (Founder of the College)

oil 30 x 25 1907

Due to publishing information regarding sales transactions, members are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.

THE CORCORAN GALLERY OF ART - DOCENT TOURS

Survey of American Painting and Sculpture: 18th, 19th, and 20th Centuries

High School Tour:

1. Anonymous Painter, Portrait of a Gentleman, c. 1718
2. John S. Copley (1737-1815), Mary Turner Sargent
3. William Rush (1756-1833), Carl Linnaeus (sculpture)
4. Gilbert Stuart (1755-1828), George Washington
5. Samuel F. B. Morse (1791-1872), House of Representatives
6. Thomas Cole (1801-1848), Return from the Tournament
7. Frederick Church (1826-1900), Falls of the Niagara
8. Thomas Eakins (1854-1916), The Pathetic Song
9. Winslow Homer (1836-1910), A Light on the Sea
10. Maurice Prendergast (1859-1924), Landscape with Figures
11. John Hultberg (1922-), Yellow Sky
12. Josef Albers (1888-), Homage to the Square: Yes

Elementary School Tour :

1. Anonymous Painter, Portrait of a Gentleman, c. 1718
2. Gilbert Stuart, George Washington
3. Samuel F. B. Morse, House of Representatives
4. Frederick Church, Falls of Niagara
5. Albert Bierstadt (1830-1902), The Last of the Buffalo
6. Thomas Eakins, The Pathetic Song
7. Winslow Homer, A Light on the Sea
8. Maurice Prendergast, Landscape with Figures
9. John Hultberg, Yellow Sky

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that this information may be published 60 years after the date of sale.

ANKRUM GALLERY 930 N. La Cienega Blvd. Los Angeles 69, Calif.

OLympia 7-1549

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

June 17, 1964

Dear Edith,

Morris and I came back very refreshed and feeling as though we'd had a month's vacation. We had a perfectly wonderful time, and we so much appreciate your hospitality and generosity to us, especially in ~~the~~ of the furies that were besetting you. I hope by this time you have recovered from that beastly CONDITION. I know that sounds a little like Tess of the D'Urbervilles, but you know what I mean.

Things have been jumping ever since our return. We are having a success with Bruno Groth sculptures, and so far have sold seven. A very nice couple from New York (he's a musician with the N.Y. Philharmonic) bought the Owl, and they are thrilled with it. The new curator at the De Young museum bought one, and two of our artists bought. Bruno is a lovely person, as is his wife, and they are great to work with.

We are looking forward to seeing your neice. Please let us know when she is arriving, as we would be very happy to meet her plane.

Tomorrow I'm taking Morris to Dr. Edel (internist) for a check-up. He said he wanted to examine him and have some tests made while he is in good condition. Morris is fine, and still chafing at the bit to get into his own part of the duplex, but the tenants haven't yet moved, though they hoped to be out by the first.

If we are still in business by the time my nieces (both art majors--one in Berkely, the other at Santa Barbara,) are out of college, we will have great help in the gallery, what with both my boys working too!

Of course we are very eager to hear how your moving plans are progressing, but we do not really expect to hear from you, as we know the Herculean task that confronts you.

Morris says to tell you he is writing soon, and sends his love as do I--also Bill.

We can't begin to tell you how much we value your friendship, and how much we appreciate your goodness to us. Don't forget to send Morris a photograph of yourself when you find one, that is if you should happen on one.

With love and appreciation,

Joan

GUMP'S

Agents Inc.

AGRA
BANGKOK
BARCELONA
COPENHAGEN
FLORENCE
HONG KONG
LISBON
LONDON
MADRID
MANILA
MUNICH
PAPEETE
PARIS
RANGOON
TAIPEI
TEHERAN
TOKYO
VIENNA

6/13/64

Mrs Edith Halpert
32 East 51st St.
The Downtown Gallery
New York City

Dear Edith:

Wednesday went by so quickly and I was so late getting back to my hotel I couldn't call. My flight left early Thursday morning and here I am back in S. F.. Today has started the interviewing for someone to replace Carolyn. My stock boy is arranging the folk art sculpture right now and I might say doing a fine job. They look fine.

Edith, the Max Weber works will go to our shipping dept. the first of the week. We will ship them to Budworth, with a letter stating you will notify them about delivery instructions.

Thank you as always for being so kind to me. I certainly did enjoy the lovely dinners and needed very much the very good advice.

Have a wonderful summer in Connecticut and good luck with your move. Be sure and keep me posted on the new address.

As ever,

Helen

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Mrs. Lois Burkhalter, Curator
Marion Koogler McMay Art Institute
6000 North New Braunfels
San Antonio 9, Texas

Dear Mrs. Burkhalter:

Upon receipt of your letter, ~~it was entered into our records~~ as I recall that Mrs. McMay's first purchases were made under the name of Atkinson. Unfortunately, this was so long ago that we would have to dig through our archives, which are stored at the warehouse. However, I believe that the following represents the bulk of her purchases here, under the various names she had.

Aside from the fact that she was the marrying type and most charming indeed, I know very little about the lady (Don't quote this statement, please.). I might say, however, that she was deeply interested in what she was buying, making certain that the individual example was, in her opinion, the best of those offered to her. This type of buyer is not prevalent today, as the motivations in collecting now include "being hip", shock value for animated after dinner conversation, and of course the investment angle. There were the good old days! The Arabian goat story is an example of her true enthusiasm for what she obtained from a dealer. She was so delighted with her purchases that she wished to send me a rare gift. It was a beautiful gesture, but a little difficult to house such a gift, despite the fact that I had a back yard on 13th Street. I'm sorry that I can't add to your information, but certainly look forward to reading the biography.

Sincerely yours,

EGH/tm

043

W.C.

ARAB MACHINERY BUS JACKS

SEATED WIDEN

LANDSCAPE WITH ANIMALS

TWO GIRLS IN ARMCHAIR

Sketchbook containing 220 drawings and

the bulk of her purchases here, under the various names she had
the warehouse. However, I believe that the following persons
we would have to list through our relatives, which are listed at
the name of Atkinson. Unfortunately, this was so long ago that
as I recall that Mrs. Atkinson's first husband was made under
your records. I am not sure, but I believe that the records

forward to testing the theory.
 sorry that I can't add to your information, but certainly look
 it, despite the fact that I had a book yard on 13th Street. I
 was a beautiful creature, but a little difficult to come such a
 ed with her progress that she liked to come to a new gift. It
 enthusiasm for what she obtained from a dealer. She was so delight-
 the good old days! The Indian goat story is an example of her true
 dinner conversation, and of course the investment angle. There were
 collecting now include "being hip", stock value for animals other
 this type of buyer is not prevalent today, as the motivations in
 dual example was, in her opinion, the best of those offered to her.
 devoted in what she was trying, saying certainly that the indivi-
 statement, please). I didn't say, however, that she was doubly in-
 ing indeed, I know very little about the lady (don't quote this
 Aside from the fact that she was the marrying type and most char-

27th Nov 1964

10/1/73

H. E. Spira & Co. Pty. Ltd.

105 BAYSWATER ROAD, RUSHCUTTERS BAY, SYDNEY, AUSTRALIA

"Magic Girl"
of Honolulu

6th June 1964.

Miss Edith Halpert,
The Downtown Gallery,
32 East 51st Street,
New York City, N. Y.,
U. S. A.

Dear Miss Halpert,

Re: Max Weber

Enclosed please find two (2) color negatives of the works which I have previously written to you about.

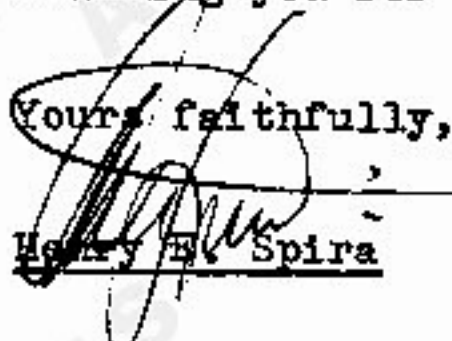
The black and white strip is a photo of the inscription on the back of the woodcut.

As I have never disposed of any pictures before, and am not familiar with the procedure, I would greatly appreciate any advice you could give me.

Incidentally, I spend several months a year in the outback of Central Australia. In this region, the rites and culture are unchanged since time immemorial, by the Nomadic tribes that inhabit it. The Australian Aboriginal's art is exactly the same now as it was 15,000 years ago. I have excellent sources to obtain both Bark Paintings and Water Paintings from the Arunta tribe, and if you know of any collectors of primitive art, you would do me a great service by giving them my address.

Thanking you for your co-operation, I am,

Yours faithfully,


Henry E. Spira

2 encl.

or to publishing information regarding sales transactions, artists are responsible for obtaining written permission in both artist and purchaser involved. If it cannot be obtained after a reasonable search whether an artist or dealer is living, it can be assumed that the information is prohibited 60 years after the date of sale.

JOSEPH L. KRAMER
COUNSELLOR AT LAW
821 BERGEN AVENUE
JERSEY CITY 8, N. J.
SWARTHMORE 8-8700

June 8, 1964

The Downtown Gallery
32 East Fifth Street
New York 22, New York

Attention: Edith G. Halpert, Director

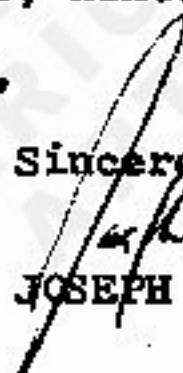
Dear Edith:

Helen has suggested that I forward the enclosed appraisal so that an up to date statement with the present values set forth, may be prepared by you. This is required by the insurance company. Accordingly, I am enclosing your letter dated July 13, 1962; also list of sculptures, which you will kindly set forth with the present values.

An early response would be appreciated, since the present policy expires on June 20, next.

With kind regards, I am,

Sincerely yours,


JOSEPH L. KRAMER

JLK:fh
Encl:

3422 162nd Street South
Seattle, Washington 98188
June 11, 1964

Miss Edith G. Halpert
Downtown Art Gallery
32 East 51st Street
New York, N.Y.

Dear Miss Halpert,

Thank you for your gracious reception of my call.

Enclosed are colored slides of the Hartley and Dove.

The Hartley oil, approximately 12 X 14 inches, is entitled
merely--

Landscape No. 22 (1909)
"An American Place"
509 Madison Ave.--N.Y.

(and bears the inscription)

"For Edward & Winifred Dahlberg
in friendship--May 21--44--
Alfred Stieglitz
A promise of 6 years made good."

The Dove watercolor, 5 by 7 inches:

Title--Power House I '38

"There is still Glory on this Earth--
Sorrow & Laughter
For Dahlbergs & their two children
May 13, 46
Stieglitz"

When I spoke with you I believe I mentioned that I have been
ill and must leave the sodden Seattle climate. It is necessary
that I raise funds for this move and to enroll one of my two
sons in the university by selling these gifts.

I shall be grateful if you will telephone me at CHerry 3--0609
to let me know whether you are interested and the amount I
can plan to receive from the paintings.

Sincerely yours, Winifred (Dahlberg) Moore

Encl: 4

Prior to publishing information regarding sales transactions,
researchers are responsible for obtaining written permission
from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

June 15, 1964

Mr. David L. Hanson
Wilson and McIlvaine
120 West Adams Street
Chicago, Illinois 60603

Dear Mr. Hanson:

Following your request, I am enclosing a list of six sculptures which I would like to have in my possession for inclusion in our opening exhibition, representing the Gallery roster and also introducing John Storrs, with appropriate notice of that fact. Since I may be in the process of moving after June 26th, it might be a good idea to have the shipment made in care of W. S. Budworth and Son, 424 West 52nd Street, New York, New York 10019, for delivery to the Gallery at a time we will specify to that firm. Budworth has attended to our shipping for a great many years, as he has for the majority of the museums and galleries in New York, both incoming and outgoing. We will, of course, take care of the storage, either in our new quarters or in our warehouse rooms.

I will be very happy to receive the photographs of the sculpture in Paris and would like to have the address of Mrs. Boos abroad, so that I may communicate with her directly from time to time hereafter, now that the contract is signed and is a legal document. I would also like to know whether I could have access to the Chicago storage, as I would much prefer to select the specific items for the one-man exhibition subsequently, unless Mrs. Boos plans to return early in the Fall. For such an exhibition, it is difficult to visualize the objects as a unit from black and white photographs, and I would much prefer to take the trip to Chicago and, if it is at all feasible, to Paris as well. The latter seems rather unlikely, as I will be greatly involved with the settling problems in my new galleries, about which I am most enthusiastic. Since I want to send out the announcements to the press simultaneously, I am keeping the address rather private at the moment.

I am very pleased that our arrangements with Mrs. Boos have been completed and look forward with much enthusiasm to our joint venture and prospective success. We will, of course, keep in touch with the Chicago Daily News and any other publication in that area, as well as any individual who is especially interested in advance notices. Meanwhile, I have had several most satisfactory meetings with Mr. Edward Bryant of The Whitney Museum, who has in his possession a set of photographs and has spent considerable time studying the clipping book in our possession. I also want to thank you for sending me the clipping, which has been placed in this book.

Sincerely yours,

EGH/em

June 12, 1964

Mrs. Stanley Freeman
703 Hillcrest Road
Beverly Hills, California

Dear Mrs. Freeman:

In response to your letter of June 6th, I have marked our photographic records relating to the Davis painting PUNCH CARD FLUTTER #3 "Private Collection", so that anyone going through the book will have no access to the name of the owner - thus respecting your wishes in the matter.

I trust this verification is satisfactory to you and I hope that you and Mr. Freeman are enjoying this very exciting painting.

Sincerely yours,

EGH/tm

The Corcoran Gallery of Art
Washington 6, D. C.

OFFICE OF THE PRESIDENT

June 8th, 1964

Mrs. Edith Gregor Halpert,
The Downtown Gallery,
32 East 51st Street,
New York 22, N.Y.

Dear Mrs. Halpert:

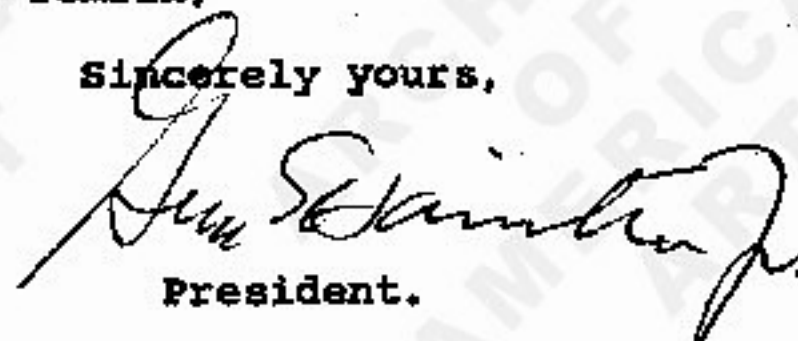
Mr. Biegel gave me the good news of the ruling of the Internal Revenue with reference to your proposed gift and, of course, we are delighted. I hope that the conditions set out are agreeable to you.

Mr. Biegel advised me that he would try to revise the draft of the Agreement of Gift and would send the draft to Mr. Baum.

I hesitated to write you until I had had an interview with Mr. Williams, which I did on Saturday, and he told me of his visit with you in New York. We are all very much pleased and excited over the prospect of obtaining this wonderful collection.

I am awaiting word from Mr. Biegel or Mr. Baum. In the meantime, I remain,

Sincerely yours,


President.

GEH/rm

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.



PRESS CLIPPING BUREAU

165 CHURCH STREET • NEW YORK, N.Y. 10007 • 212 BARCLAY 7-5630

June 11, 1964

In replying to our N.Y.C.
office please refer to our
number of your account:

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Mr. Tracy Miller
Secretary to Mrs. Halpert
The Downtown Gallery
32 East 51 Street
New York 22, N.Y.

Dear Mr. Miller:

It was nice talking to you on the telephone today. Enclosed is our magazine list that you requested. If you should desire to use our service we will include the three art magazines you mentioned.

Also enclosed is our order-form. Please sign and return the ORIGINAL, retaining the copy for your files.

Thanking you, we are,

Sincerely,

(Mrs.) Helen Maison

HM:m
Enc.

June 16, 1964

Dr. Irving F. Burton
26912 York Road
Huntington Woods, Michigan

Dear Irv:

I'm so glad that we straightened out the Marin situation. We took the darn thing out of the window, so that we wouldn't have a continuity of this embarrassment. The picture is safely tucked away.

As you requested, I am listing below the prices on the two Dove paintings, which I set aside after your visit. If you would like trying them at home while the Gallery is closed, I will be glad to send them to you, so that you and Doris can see them in your own environment - and what a darn nice one it is. Also, I'm very glad that you will be able to increase your payments, as my account - and is raising hell with me for being so lenient with so many people.

Is there any possibility that you will be in town before we close on June 26th? If not, let me know when and if you have occasion to be in during July and August as I am afraid that I will have to shoot back and forth from the country and spend considerable time here with my moving activities.

Affectionate regards to Doris - and to you.

As ever,

EDH/tm

COLORED BARGE MAN	1929	\$6250.	29/01
THEE FORMS	1932	6000.	32/13

LA NAPOULE ART FOUNDATION

HENRY CLEWS MEMORIAL

MRS HENRY CLEWS
PRESIDENT (1880-1898)
NATALIE CLEWS SPENCER
CHAIRMAN OF THE BOARD
DAVID J. COLTON
PRESIDENT
LEWIS H. VAN DUSEN JR
VICE-PRESIDENT AND TREASURER
LETA CLEWS CROMWELL
SECRETARY
M. MADISON CLEWS
ASST TREASURER
AND ASST SECRETARY

LA NAPOULE A.M.
FRANCE
38.85.05

120 BROADWAY
NEW YORK 5. N. Y.
212 - RE 2-2692

June 11, 1964

Mrs. Edith G. Halpert, Director
The Downtown Gallery
32 East 51st Street
New York 22, New York

Dear Mrs. Halpert:

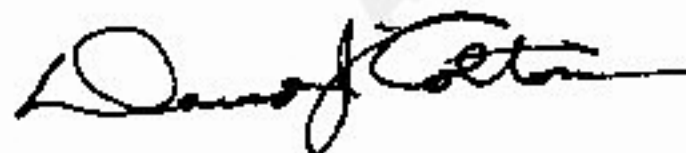
Your letter dated June 9th arrived after our telephone conversation of yesterday morning. As I advised you, Miss Betty Chamberlain was unable to carry out all of the details required for a proper exhibit as she was leaving for Europe on June 18th. Moreover, the Metropolitan Museum of Art has advised that it was unable to get any approval of their Trustees for the loan of any of the works of John Marin.

In view of the obstacles involved at this late date, you and I are in accord that any such exhibit should be postponed for some future date.

We appreciate very much your kind cooperation and interest in our Foundation.

Will you be good enough at your convenience, to return the floor plans of the Chateau which I sent you some time ago?

Sincerely yours,



rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

June 2, 1964

Mr. David L. Hanson
Wilson and McIlvaine
120 West Adams Street
Chicago 3, Illinois

Dear Mr. Hanson:

Forgive me for sending the contract so uncereemoniously. Naturally, I had to obtain an O.K. from Bella Linden. We were preparing for a three-day holiday weekend and here I am Sunday evening dictating the delayed letter to you.

I was greatly amused with the second paragraph in your letter and, of course, am grateful that you reworded my draft so that it makes legal sense. Your final agreement sounded very professional and I thank you for it.

As I am moving from these premises after the Gallery closes on June 26th for the annual two-months vacation, I may request the objects without setting a specific date, in August or September for delivery. In the new quarters there will be considerable remodeling and I would not want to have any valuable objects in the Gallery until the floors, the lighting and other details will have been completed. This will make no change in our general plans, as we will certainly be prepared for our usual "day after Labor Day" opening.

And so, I look forward to the receipt of the signed agreement, and all the other details will follow in due order. Thank you for your patience.

Sincerely yours,

EOH/tm

WILLIAM AIKEN WALKER

c. 1838-1921

Gift of Mrs. Max Guggenheimer, 1948

STUDY OF AN OLD NEGRO MAN

oil on cardboard 8-5/8 x 4 1/2 c. 1888

LIFE ON THE PLANTATION

oil on cardboard 9 1/2 x 12 1/2

FRANKLIN C. WATKINS

Born 1894

Smith Fund, 1942

In Watkins Retrospective, Phila. Museum of Art, 1964, # 6 (illus.)

NEGRO SPIRITUAL

oil 5 1/4 x 36 c. 1933

FREDERICK JUDD WAUGH

1861-1940

Purchased jointly by the College
and the Art Associates, 1924

KELP-COVERED ROCKS

oil 22 x 26 c. 1920

JAMES ABBOTT MCNEILL WHISTLER

1834-1903

Fine Arts Fund, 1953

22 in Catalog of Whistler exhibition sponsored by the Arts Council of Great Britain and
the English-Speaking Union, London, 1960 and New York, 1960. From the Robert Woods Bliss
Collection, Washington, D. C.

TANAGRA

oil 12 x 3-3/4

Signed with butterfly

WINSLOW WILLIAMS

Gift of Dr. Lipscomb's students
and friends, 1961

PORTRAIT OF DR. HERBERT C. LIPSCOMB

oil 50 x 40 1961

June 15, 1964

Dr. W. Keim, Ministerialdirigent
Bayerisches Staatsministerium
für Unterricht und Kultus
Salvatorplatz 2
Munich, Germany

Dear Dr. Keim:

No doubt Dr. Soehner reported his visit to the Gallery and the fact that we showed him a selection of Tseng Yu-Ho's paintings. Unfortunately, it was a rather hectic period at the Gallery and we did not have a complete cross-section to show Dr. Soehner, since so many of her paintings have been sold and others were out on exhibition. However, between the photographic records that we have and the paintings which we did show him, I am quite certain that Dr. Soehner had sufficient material for consideration. We are now assembling whatever catalogs are available together with a complete biographical sketch, including a list of museum exhibitions to date, as well as other pertinent data.

I look forward with anticipation to your favorable decision regarding the Tseng Yu-Ho one-man show in Munich.

In closing, I want to tell you how much I enjoyed your visit and that of Dr. Soehner, and how pleased both Dr. and Mrs. Eke were with my report of these visits.

Sincerely yours,

EOH/tn

WITTE MEMORIAL MUSEUM

3501 BROADWAY · BRACKENRIDGE PARK · SAN ANTONIO 9, TEXAS · TELEPHONE: TAylor 6-0647

Before publishing information regarding sales transactions, members are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

June 4, 1964

Edith Gregor Halpert, Director
The Downtown Gallery
32 East 51st Street
New York 22, New York

Dear Mrs. Halpert:

Thank you for the list of Marin paintings in Texas collections, with the addresses of owners, which is certainly of great help to us in planning the exhibit for next fall. I had no idea there were so many, and should we be able to borrow all of them, our galleries will still accommodate the maximum number of fifty that you indicated we might be able to have from your gallery. The San Antonio Art League Board is very enthusiastic about the exhibition, and we look forward to it as the major show for next season.

William Lillys wrote to me that he would be happy to see you on our behalf, and I gave him as many details about our plans as are known at this time. My difficulty in visiting New York this month involves plans for leaving on a charter flight to Europe June 14th, and not being able to leave San Antonio soon enough to allow time in New York before the flight. (We are assembling a large historical art exhibition of this region for the summer at the present time). I will have time for a visit on the trip back, but, of course, that will be too late in the summer to see you at the gallery.

* I regret the extra trouble this is putting you to, but I believe that Mr. Lillys can work out the details very well, as he is so familiar with our particular arrangements and problems. I am very grateful for your help and your patience.

Very truly yours,

Martha Utterback

Martha Utterback
Curator of Art

June 12, 1964

Miss Alice Davis
Carnegie Institute
4406 Forbes Ave.
Pittsburgh 13, Pa.

Dear Miss Davis:

I am enclosing the address of the present owner of the painting, *Alternatives*, 1952, Tempera on Gesso Panel, by Ben Shahn, which was selected some time ago for the 1964 Pittsburgh International Exhibition.

The name and address is as follows:

Mr. Henry A. Markus
1541 Astor Place
Chicago 19,
Illinois

I would suggest you're contacting Mr. Markus, almost immediately, as he is leaving very soon for Europe.

Sincerely yours

John Marin, Jr.

CONFIRMATION OF DISCONTINUANCE

SUBSCRIBER'S COPY

LUCE-ROMEIKE

TEL. BARCLAY 7-8225
39 CORTLANDT STREET
NEW YORK 7, N. Y.

DATE CONFIRMED: 6/8/64

OUR ORDER NO.: 143,0

YOUR ORDER NO.:

TO: THE DOWNTOWN GALLERY
32 East 51st Street
New York, N.Y. 10022

This confirms your letter of June 2, 1964

*We have accordingly arranged to discontinue your order effective June 5, 1964

Final billing will be issued immediately subsequent to the effective date.

*NOTE — Where immediate discontinuance was requested, we have computed the effective date by adding three working days to the date of issuance of this acknowledgment. This is to allow for mailing of clippings already in the process of production, as provided in our terms and conditions of sale.



THE PRESS
CLIPPING SERVICE

NEW YORK
CHICAGO
TOPEKA
MESA, ARIZ.
LOS ANGELES

We are grateful for the privilege of serving you on this account.

THANK YOU.

LUCE-ROMEIKE, By William G. Goetting

William G. Goetting

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

June 8, 1964

Mrs. Richard Black, Director
Abby Aldrich Rockefeller Folk Art Collection
Williamsburg, Virginia

Dear Mary:

Well, we finally have the Smithsonian business off our necks. Because of the fair, the photograph situation has become pretty tough, but I hope to get the prints of the PHILADELPHIA MAN AND WIFE within the next few days, when they will be sent to you.

That's what you think - "lucky kid" ! I doubt whether I will spend much time in Newtown this summer, in view of the fact that I have to go through the horrible routine of making a hand check inventory of every item in the Gallery and supervise the whole program of moving, installation, publicity, pamphlet and what-not - or rather "do it myself". If it were not for several of my artists or their widows and a few favorite collectors, I would just say "to h--- with it all" and retire to the country or to Honolulu to complete several books I have en route and continue my lecture series, etc. The state of the art world these days is such that I am fed up way beyond my ears and I envy you for the change you are making. I'm sure, knowing you as I do, that in addition to completing the catalog (for which I am grateful), you will find many other projects to interest you in addition to your family. Best of luck and let me know where you can be reached hereafter. Since my gift to The Corcoran Gallery is finally a fait accompli, I may make an occasional visit to Washington. Meanwhile, do let me know when you come to New York.

Best regards - and good luck.

Sincerely yours,

EGH/tm

P.S. Please let me know what I am to do with the paintings for the Smithsonian. I am closing this joint on the 26th of June and want to get everything out of here as soon as possible under the circumstances.

How to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

The Tseng-yu-Ho which we have had on consignment in the Rental Gallery will be returned to you some time during the coming week. Ben Shahn's Carneval Tents has been rented for the summer, and will be returned in the Fall unless sold. Would you kindly acknowledge receipt of this picture.

Mrs. Fenwick Keyser

BALTIMORE
MUS.

ok.
P.C.
6/9/64

June 10, 1964

Burrelle's Press Clipping Bureau
165 Church Street
New York, New York 10007

Gentlemen:

We have your brochure and are interested in your service.

Would you be good enough to let us know precisely what the rate would be, and also we would like to be assured that your readers give full coverage to all of the art magazines, the art pages of the newspapers, both New York and out of town, etc.

We are anxious not to be without coverage and will appreciate your prompt reply. Thank you.

Sincerely yours,

Tracy Miller,
Secretary to Mrs. Halpert

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

PK put in
artist's photos

June 5, 1964

Mr. John Hanson
4925 West Crystal Street
Chicago, Illinois 60651

Dear Mr. Hanson:

Thank you for your letter.

The silkscreen by Ben Shahn entitled PLEIADES , 1959, size
26x20" is available at the moment.

If you are interested in acquiring this, the price is \$165.
and we will be happy to send you one upon receipt of your
check in that amount.

Do let us hear from you.

Sincerely yours,

Tracy Miller,
Secretary to Mrs. Halpert

Prior to publishing information regarding sales transactions,
researchers are responsible for obtaining written permission
from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

June 1, 1964

Mr. William H. Gerdts
Curator of Painting and Sculpture
The Newark Museum
43-49 Washington Street
Newark 1, New Jersey

Dear Mr. Gerdts:

Upon receipt of your letter, I checked to ascertain whether we have slides of the two paintings listed. Much to my regret, I was unsuccessful in my search. As a matter of fact, we have so little occasion to use slides that our collection is extremely limited.

At this particular time, I doubt whether we can get our photographer to handle the matter as he is completely overwhelmed with work relating to the World's Fair. Do you know of anyone who could take care of the matter? Believe me, I am looking forward to September, when so-called normal service will be resumed. Despite the fact that there is no official exhibition, it seems that every building has hand-painted pictures of some kind or another and all the photographers are having a rough time and so are we, as we receive so many requests for photographs, etc. for various purposes.

Please let me know what you would like me to do in connection with the slides. No doubt you know someone in your area who may have occasion to be in New York shortly.

My best regards.

Sincerely yours,

BDH/tm

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.

ERNEST BROWN & PHILLIPS LTD

THE LEICESTER GALLERIES

DIRECTORS:
OLIVER F. BROWN, O.B.E.
PATRICK L. PHILLIPS
NICHOLAS E. BROWN
E.O. PHILLIPS

4 AUDLEY SQUARE

LONDON W1

TELEPHONE: MAYFAIR 1159 . TELEGRAMS: AUDAX AUDLEY LONDON . CABLES: AUDAX LONDON W1

NEB/CH

4th June, 1964.

Mrs. Edith Halpert,
The Downtown Gallery,
32 East 51 Street,
NEW YORK 22, N.Y.,
U.S.A.

Dear Mrs. Halpert,

I am starting to hang the Ben Shahn's this morning and we are delighted with the look of them. Within the next couple of days, I will send you some cards and catalogues. The Exhibition opens next Tuesday.

I have the book 'Love and Joy about Letters' on display but have not heard from the other publishers.

It is very useful to know the availability of the silk-screen prints but I would like one additional piece of information. How many are there of each? I seem to remember that last time the editions were about ninety of each print. From the point of view of selling them, this information is essential in London.

I suppose there is no hope of Mr. Shahn or yourself coming over to see us during the show? That would be very nice indeed.

With regards from us all,

Yours very sincerely,

Nick

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.

ESTABLISHED 1907

ALBERT R. LEE & CO., INC.

TELEPHONE
BEEKMAN 3-9200

INSURANCE ADJUSTERS
MARINE SURVEYORS

90 JOHN STREET

NEW YORK, N.Y. 10038

June 16, 1964

CABLE ADDRESS
"ARLEECOT"
NEW YORK

IN REPLY REFER TO #41568 JWM

Downtown Gallery,
32 East 51st Street,
New York, N.Y. 10022

Attention: Miss Halpern, Director

Dear Sirs:

Re: Brearley School and/or Parents
Assoc. of Brearley School
Damage to Copper Eagle Weathervane

We refer to the above matter and enclose herewith General Release in the amount of \$400.00 covering agreed loss to damage sustained to Copper Eagle Weathervane while on loan to our assured.

We should appreciate your executing this General Release, in duplicate, before a Notary Public and return same to the writer, where same shall have our prompt attention.

We wish to thank you for your cooperation in this matter.

Very truly yours,

ALBERT R. LEE & CO. INC.

BY: J. W. Mellors
J. W. Mellors

JWM/ea
Enc.

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

June 9, 1964

Miss Natalie Haberland
Secretary Assistant to the Chief Curator
The Baltimore Museum of Art
Wyman Park
Baltimore, Maryland 21218

Dear Miss Haberland:

I have today asked our photographer to make two prints of the Max Weber NEW YORK, 1914, which you requested.

As a time-saver, I suggested that he send them directly to you, with his bill. You should receive these shortly.

Sincerely yours,

Tracy Miller,
Secretary to Mrs. Halpert

June 12, 1964

Mr. Stanley Herman
240 Williams Drive
Indianapolis, Indiana

Dear Mr. Herman:

Thank you for your letter. Naturally, I was delighted with your enthusiasm for the painting by Tseng Yu-Ho - which we consider an outstanding example by one of our younger artists.

Her address is 3460 Kaohinani Drive, Honolulu 17, Hawaii. In writing to her, you may address her either by her professional name or as Mrs. Gustav Ecker. If you and Mrs. Herman plan to be in Honolulu at any time, I'm sure that she and her husband will be delighted to meet you and I hope you will drop her a note in advance, so that she may make the necessary arrangements. I know that you will thoroughly enjoy the experience, as they are both wonderful people and have a lovely house in a magnificent setting.

As you requested, I am enclosing a receipted bill of sale. I do hope that you will pay us a visit and we will, of course, advise you in advance of the one-man exhibition we are planning for Tseng Yu-Ho after the Gallery reopens in September (we are closed during July and August). I look forward to your visit.

Sincerely yours,

ECH/ta

June 1, 1964

Mr. Frank Zachery, Art Editor
Holiday Magazine
Independence Square
Philadelphia 3, Pennsylvania

Dear Mr. Zachery:

After Arnold Newman came in to photograph the O'Keeffe and Morris paintings you selected for reproduction in HOLIDAY, it occurred to me that I did not give him the titles of the paintings, medium and date, nor the credit lines to be used with the reproductions and am therefore noting these below, for your immediate attention.

Georgia O'Keeffe RITZ TOWER - NIGHT Oil 1928
Collection: Mr. and Mrs. John S. Hilson
(Courtesy of The Downtown Gallery)

George L.K. Morris ELEGY ON THE PENN STATION Oil 1963
Courtesy of The Downtown Gallery

In lieu of a reproduction fee, may I suggest that you present to us the cuts and the progressive proofs after publication. We will credit the Magazine if and when we have occasion to use such color reproductions. Won't you please let me know whether this will be agreeable to you. Naturally, since Arnold Newman made the transparencies, we know the reproductions will be first-rate, superior to many others which appear in various publications.

My best regards.

Sincerely yours,

BGH/tm

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

THE PENNSYLVANIA ACADEMY OF THE FINE ARTS

BROAD AND CHERRY STREETS PHILADELPHIA 2 LOCUST 3-1877

Frank T. Howard, *President*

Alfred Zantlinger, *Vice President*
Joseph T. Fraser, Jr., *Director and Secretary*

C. Newbold Taylor, *Treasurer*

June 11, 1964

Mrs. Edith Halpert
Downtown Gallery
32 E. 51 Street
New York, New York

Dear Mrs. Halpert:

Thank you for the photographs which arrived this morning. While glancing over some material on Davis before they arrived we found reproductions of THE MUSIC HALL - 1910 and ROCKPORT BEACH 1916 and would like to know if these paintings would be available. We would also like to borrow DRYING SAILS.

The Academy will, of course, take care of all expenses, packing, shipping and covering by insurance at your valuation. Will you please let me know as soon as possible if these other two paintings will be available since we will have to select others if they are not.

Again, thank you for your cooperation.

Sincerely,

Marjorie Ruben

Marjorie Ruben

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

DJ

I am much indebted so that a very great deal of
material has been.

There are, as a result, a number of artists who
represent by all of the great artists, the ~~most~~ ^{most} who have a great
outstanding record on the ^{of} world to be of great value.

BR

purchase a work by one of the
older ones.

Again a million thanks for
taking time to answer my
letter in such a detailed manner.
With every good wish.

Cordially,

Marjorie S. Webb

June 2, 1964

Dr. William Dameshek
Pratt Clinic - New England Center Hospital
171 Harrison Avenue
Boston, Massachusetts 02111

Dear Dr. Dameshek:

When your previous letter arrived, I forwarded it to our accountant and have been holding your recent letter for his attention as well. However, now that the end of our season is close, I will phone him to ascertain how the matter should be handled. This will be the first experience we have had of making a refund and I would like his advice as to how this should be taken care of.

The HAGGADAH will be published in Paris and I am listing below the name and address of the publisher, so that you may communicate with him directly and place your order accordingly. As soon as the credit is straightened out, you will receive a check from us.

Sincerely yours,

EOH/ta

HAGGADAH Publisher:
Trionon Press
125, Avenue du Maine
Paris 14, France

June 2, 1964

Mr. Victor Waddington
The Waddington Galleries
2 Cork Street
London W.1, England

Dear Mr. Waddington:

I hope I am not imposing on your good graces in writing this letter.

Rabbi and Mrs. Leonard Beerman, young collectors from the West Coast, are making their first trip abroad. Contemporary art is one of their major interests in life and they are eager to see as much as possible during their sojourn in London. I therefore suggested that they call on you and several other friends who may guide them to some degree.

Many thanks for your kind cooperation.

Sincerely yours,

EOH/tm

0018 of known life multidimensional base gathering

and the sale of American life with full acceptance of the political and social conditions of the time. The artist's work is a reflection of the life of the time, and the artist's work is a reflection of the life of the time.

Mr. David J. Colton, President
La Napoule Art Foundation
Henry Clovis Memorial
120 Broadway
New York, New York 10005

Dear Mr. Colton:

As I promised, I obtained the necessary information about packing and shipping as well as the work involved in connection with customs, clearance, papers, etc. This will follow.

Meanwhile, after talking with Miss Betty Chamberlain, I think we had better get matters resolved, so that there is no further confusion. I was under the impression that, after the evening I spent with you, we had a clear understanding and to make certain that such is the case, I am putting it in writing.

I have selected a retrospective group of paintings by John Marin, representing him at his peak. Because it is to be expected that there will be refusals in connection with prospective loans, I chose a larger quantity than necessary, with the idea of alternates in many instances. This will ensure a top exhibition.

We agreed on Miss Chamberlain, whose work will be limited to:

- a. sending letters to chosen lenders, with appropriate forms for their signature and return
- b. selecting from previous catalogs an appropriate forward for the catalog, which will include a complete listing of the items exhibited; brief biographical notes; and a list of museum representations both here and abroad
- c. arranging for publication of the catalog, either in the U.S.A. or abroad, as you see fit, ordering the quantity you desire - sufficient for distribution during the exhibition and for mailing to the press and a choice of museums; the latter to be mailed under her supervision
- d. writing the publicity release and arranging for its distribution to whatever foreign list you have, together with the list of American papers and other publications

In checking with Bodwerth, Mr. Johnson of that firm estimated that the 50 paintings would require 5 crates, which will measure approximately 100 cubic feet. For collecting the paintings in New York City and packing these, the charge for the service will amount to \$250. - \$300. The return

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

where etc. - reproduced

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

• Lawrence

Students in a Library

January 1946

or libraries are appreciated

100.-

• Marin

Cape Split, Maine
watercolor

January 1950 1/51

600

Shahn

Nearly Everyone Reads the
Bulletin

study of Kraman

Epstein

Study for Madonna and Child,
Bronze

March 1957

Purchased from artist in London 750. 1/57

Gould

Horse and Rider, Bronze 124 - October 1956

Purchased for artist in Rome

• Karfiol

Nude Girl Against Red Background January 1950

No exhib. Listed

1949

350

• Pasin

Nude in Blue Jacket

1/51 - 2200.

Head w/c 1/50 - 429

Hyber

Alvina Brook

Prints by 1st Museum Exh. Atlantic City

Sleeping Bull

*Exh. Municipal Art Soc. Summer 1957
Atlantic City*

THE DOWNTOWN GALLERY

32 EAST 51 STREET
NEW YORK 22, N. Y.
Telephone: Plaza 3-3707

EDITH GREGOR HALPERT, Director
Consultation service by appointment

June 17, 1964

Comet Ray Letter Service
220 East 23rd Street
New York, New York 10010

Attention: Mr. Mayer

Dear Sir:

Please ADD the following to our MUSEUM list:

✓ Mr. Joseph P. Gualtieri, Director
Slater Memorial Museum
Norwich Free Academy
Norwich, Connecticut

✓ Miss Jane Wade
110 East End Avenue
New York, New York 10028

✓ Mr. Roger L. Stevens
745 Fifth Avenue
New York, New York 10022

✓ Dr. Soehner
Bayerische Staatsheldensammlungen
Meiserstrasse 10
Munich 2, Germany

✓ Dr. W. Keim, Ministerialdirigent
Bayerischen Staatsministerium
für Unterricht und Kultus
Salvatorplatz 2
Munich 2, Germany

✓ Lotte Drew-Bear, Director
International Gallery Inc.
1026 N. Charles Street
Baltimore, Maryland 21201

PUBLICITY list: ✓ Mrs. Nancy P. Kefauver
Expert on Fine Arts
Office of the Deputy Under Secretary
for Administration
Department of State
Washington, D. C.

✓ Mr. Merrill C. Rueppel, Director
Dallas Museum of Fine Arts
Dallas 26, Texas

✓ Mr. Roger L. Stevens
John F. Kennedy Center of the Per-
forming Arts
1701 Pennsylvania Ave., N.W.
Washington, D. C. 20566

✓ Mr. J. Kasmin, Director
Kasmin Ltd.
118 New Bond Street
London W.1, England

✓ Skowhegan School of Painting and
Sculpture
Skowhegan, Maine

✓ Mr. A. L. Freundlich
Chairman of the Arts
George Peabody College for Teachers
Nashville 5, Tennessee

CUSTOMER list:
✓ Mr. and Mrs. Henry A. Markus
1541 Astor Street
Chicago 10, Illinois

Sincerely yours,

Tracey Miller • SHEELER • SPENCER • WEBER • ZORACH

DAVIS • DOVE • KARFIDL • KUNYOSKI • MARIN • O'KEEFE

rior to publishing information regarding sales transactions,
researchers are responsible for obtaining written permission
from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

THE BALTIMORE MUSEUM OF ART

WYMAN PARK BALTIMORE MARYLAND 21218

Telephone 889.1733

8 June 1964

Mrs. Edith Halpert
Downtown Galleries
32 East 51st Street
New York, New York 10022

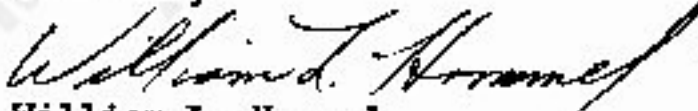
Dear Mrs. Halpert:

We have notified the Seven Santini Brothers to pick up your Dove, ABSTRACTION; O'Keeffe, NUMBER 32 SPECIAL; Stella, COMPOSITION (SKETCH FOR BROOKLYN BRIDGE); Weber, NEW YORK 1914; Weber, INTERIOR WITH FIGURES and Mr. & Mrs. John Marin Jr.'s Marin, WESTPOINT MAINE. These pieces will be collected from the Downtown Galleries during the week of June 22. The Seven Santini Brothers will contact you in advance concerning the time and date of the pick up.

I hope that these arrangements are satisfactory, if not please contact Mr. Gerald D'Amato of the Seven Santini Brothers at 265-3319.

Thank you for your cooperation.

Sincerely


William L. Hommel
Registrar

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

CLASS OF SERVICE

This is a fast message unless its deferred character is indicated by the proper symbol.

WESTERN UNION

TELEGRAM

W. P. MARSHALL, President

SP-1201 (4-60)

SYMBOLS

DL = Day Letter

NL = Night Letter

LT = International Letter Telegram

The filing time shown in the date line on domestic telegrams is LOCAL TIME at point of origin. Time of receipt is LOCAL TIME at point of destination.

1964 JUN 2 PM 8 53

AHC135 (31)SYB727 MB366

M CAB15 PD FAX CHICAGO ILL 2 457P CDT

MRS EDITH GREGOR HALPERT THE DOWNTON GALLERY

32 EAST 51 ST NYK

AGREEMENT EXECUTED BY MONIQUE STORRS BOOZ JUNE 2 1964 YOUR

COPY FOLLOWS BY MAIL

WILSON AND MCILVAINE.

June 15, 1964

Mrs. Frank E. Hurd
9540 Santa Monica Boulevard
Beverly Hills, California

Dear Lita:

I know you love your mountain top, but don't you ever visit the city? I mean our metropolis. I miss seeing you and Frank.

Because I remember your many kindnesses, I'm going to request another. My great-niece, Patricia Ann Baum, PATSY, a student at Barnard, decided to accelerate her course by enrolling for the summer session at U.C.L.A. Although she makes friends easily, I thought it would be wonderful to have her meet you, Frank, and your remarkable offspring. Although I gave Patsy your address, she may be shy about "imposing" herself on you and I hope that you will be a doll - as you are - by sending her an invitation to your home, which from the description sounds absolutely divine. Also, I know she will adore meeting you. Her address is Dykstra Residence Hall, 401 Wolfskill Drive, University of California, Los Angeles, California 90024. She will be there from June 19th through the end of July, but an early welcoming note will be greatly appreciated by her and by me. I can assure you that she will not be an imposition, as she is a brilliant and charming girl, with quite a record of success, not only as a student, but as a reporter, who interviewed many members of the Kennedy cabinet, including Bobby, President Johnson, etc.

After I get moved from here to my new quarters late in the summer, I might become human again and will take my annual winter vacation, when I will stop off en route to Honolulu and will call on you. It will be fun to get together again.

With affectionate regards to you-all.

As ever,

EOH/tm

If you are by any chance planning to be in New York anytime during the summer, please let me know in advance. Any mail addressed here will reach me, as I will have to spend considerable time at the Gallery, supervising the move. In between, I will be at my summer home in Newtown and perhaps can get you out for a touch of New England. Do let me hear from you.

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

HOLIDAY

A Curtis Publication 666 Fifth Avenue, New York 19 PLaza 7-3600
LOUIS F. V. MERCIER, Picture Editor

June 8, 1964

Miss Edith Gregor Halpert
The Downtown Gallery
32 East 51 Street
New York 22, New York

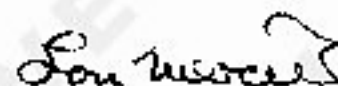
Dear Miss Halpert:

Thank you for your letter of June 1, 1964, to Mr. Frank Zachary.

Unfortunately our plans to reproduce the New York paintings have now been deferred, but we'll keep the information on file for future reference.

Many thanks for your help.

Sincerely yours,



Louis F. V. Mercier
Picture Editor

LM:dd

MARION KOOGLER MCNAY ART INSTITUTE

SIX THOUSAND NORTH NEW BRAUNFELS

SAN ANTONIO 9, TEXAS

11 June, 1964

Dear Mrs. Halpert:

As John Leeper probably told you, I am writing a biography of Mrs. McNay for the board of trustees. He said you could give me a list of her purchases from you, and the dates of purchases. He told me the story of the Nubian goat. What else do you know about the lady?

Thanks very much for your cooperation.

Most sincerely,

Lois Burkhalter
(Mrs.) Lois Burkhalter
Curator

Mrs. Edith Halpert
The Downtown Gallery
32 East 51st St.
New York 22 New York

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

June 5, 1964

Mr. Robert D. Straus
53 Briar Hollow Road
Houston, Texas

Dear Mr. Straus:

Mrs. Halpert has asked me to drop you this note with regard to the A. S. Barnes publication *Kuboyama*, and the *Saga of the Lucky Dragon*.

Mr. Hudson has written to you at the suggestion of Mrs. Halpert, who is most enthusiastic about the project.

Thank you for checking.

Sincerely yours,

Tracy Miller,
Secretary to Mrs. Halpert

June 15, 1964

Mr. C. C. Cunningham, Director
Wadsworth Athenaeum
25 Athenaeum Square North
Hartford, Connecticut 06103

Dear Charlie:

Thank you for your note. I was glad to catch a glimpse of you for a moment and must say that I have missed your visits tremendously. It has been several years, I believe, since your last call at the Gallery.

My accountant made me promise that I would make no commitments until after the fiscal report in September. I will then see what we can do insofar as an additional commitment can be made. Meanwhile, I do hope that you and Eleanor will pay me a visit in Newtown. I will call you in July or August, when I get settled.

My best regards,

As ever,

EGH/ta

For to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

- 5 -

1911

1911

June 10, 1964
for no published list

[Signature]
Mrs. Milton Krantz
1172 Park Avenue
New York, New York 10028

Dear Mrs. Krantz:

As you requested, I am listing current insurance valuations of the paintings and sculpture.

Artist	Title	Price
Ault	Flower	\$250.
Davin	Study for Ready to Wear	1500.
Davis	Place des Vosges #2	8000.
Dawth	Landscape Study	750.
Dove	The Inn	500.
"	From Brick Plant	500.
"	No Feather Pillow	500.
"	Route 25A	4000.
"	Alfir's Delight	6500.
"	Sunset	5000.
Faininger	Orb	2200.
Fredenthal	New York	300.
Graves	Jardiniere Daisies	1500.
Graves	Wounded Soldier	2500.
Karfiol	Nude with Hand Mirror	750.
Knipshild	Cycle #1	100.
Kuniyoshi	Charade	1200.
"	3 Lilies	200.
Levine	The King	3000.
Marin	Off Cape Split, Maine Coast	3500.
"	Sea and Beach	4500.
Morris	Abstract Altarpiece	150.
"	Dark Expansion	750.
O'Keefe	Pink Hills	3000.
Pascin	Havana	1000.
"	Nude Girl	1200.
Shahn	Open Season	2500.
Shawler	The City	2000.
Spencer	Study for the Silver Tank	2000.
Weber	Abstraction	3000.
"	Two Dancing Figures	750.
"	Gabalist	4500.
Graves	Fish Assuming the Form of Consciousness	1000.
Dove	Centerport Series #1	500.
"	Centerport Series #4	500.
Reitner	Job #2	4000.

am

June 3, 1964

Miss Paula Hancock, Museum Registrar
Atlanta Art Association
1280 Peachtree Street, N. E.
Atlanta, Georgia 30309

Dear Miss Hancock:

With regard to the Kuniyoshi, ABANDONED TREASURES, which
was purchased by the Atlanta Art Association in December
of 1957 for \$4500., the current insurance valuation of
this painting is \$8000.

Sincerely yours,

EOH/tm

Prior to publishing information regarding sales transactions,
researchers are responsible for obtaining written permission
from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 50 years after the date of sale.

THE ART STUDENTS LEAGUE OF NEW YORK • 215 W. 57TH ST.

NEW YORK, N. Y. 10019 - INCORPORATED IN 1878

ASL

June 9th, 1964

Mrs. Edith Halpern
Downtown Gallery
32 East 51st Street
New York City

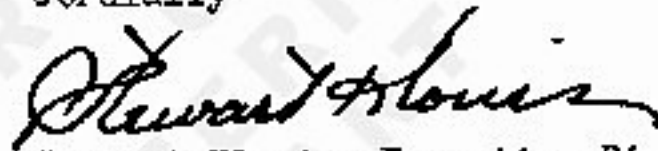
Dear Mrs. Halpern:

It was very pleasant to spend sometime with you the other afternoon. I am very pleased with your loans for our exhibition, which will open on July 7th and close on August 26th.

We are arranging to pick up your loans on Monday, June 22nd. If you are not ready to have them returned to you within a few days after the closing of our exhibition, we will hold them and continue carrying insurance on them until such time that you notify us that you are ready to receive them.

In our discussion that afternoon, I mentioned that Eugene Speicher painted Georgia O'Keeffe in 1908, when they were both students at the Art Students League. I am enclosing herewith a photograph of that painting. It is an oval, 17½ in. wide and 21½ in. high. You had said that you would like to have it for your files.

Cordially



Stewart Klonis, Executive Director
THE ART STUDENTS LEAGUE OF NEW YORK

SK:ES

INSTRUCTORS

CHARLES H. ALSTON
WILL BARNET
HENRY BILLINGS
ARNOLD BLANCH
LOUIS BOUCHE
RICHARD BOVE
ROBERT BRACKMAN
RAYMOND BRININ
MARIO COOPER
GREGORY D'ALESSIO
JOSE DE CREFT
EDWIN DICKINSON
SIDNEY E. DICKINSON
ERNEST FIENE
THOMAS FOGARTY
DAGMAR FREUCHEN
WILLIAM GAMBINI
MARSHALL GLASER
STEPHEN GREENE
MACCABI GREENFIELD
SIDNEY GROSS
JOHN GROTH
ROBERT B. HALE
JOSEPH HIRSCH
JOHN HOVANNES
MORRIS KANTOR
ETHEL KATZ
NATHANIEL KAZ
STEVEN KIDD
EDWARD LANING
JULIAN LEVI
KAY LEWIS
JEAN LIBERTÉ
WILLIAM C. McNULTY
FRANK MASON
EARL MAYAN
EDWARD MILLMAN
BEN MORRIS
SHONG MOY
ALICE MURPHY
MARVIN NEWMAN
BOB PEAK
ROBERT PHILIPP
WALTER PLATH
THEODOROS STAMOS
HARRY STERNBERG
HOWARD TRAFTON
WILLA TRAFTON
VACLAV VYTLACIL
WILLIAM ZORACH

BOARD OF CONTROL

ARTHUR J. FOSTER, President
FRANCIS J. BARBER
Men's Vice-President
EDITH JAY, Women's Vice-President
GEOFFREY E. MAWBY, Treasurer
LISA M. SPECHT
Recording Secretary
JOAN PERSONETTE
Corresponding Secretary
WYNN ALDRICH
JAMES DAVIES
WALKER G. EVERETT
ANDREW KOSTEN
HORACE R. McCORMICK
JULIE SHIELD

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.



Prior to publishing information regarding sales transactions, members are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

[encl. Spira 6-4-64]

Do Mr. and Mrs. Siegfried Spira
with best wishes from
Mr. and Mrs. Max Weber 1945

The Corcoran Gallery of Art
Washington, D. C. 20006

HERMANN WARNER WILLIAMS, JR.
DIRECTOR AND SECRETARY

METROPOLITAN 8-3211

June 10, 1964

Mrs. Edith Gregor Halpert
The Downtown Gallery
32 East 51 Street
New York 22, New York

Dear Edith:

I just had another letter this morning from George Biddle saying he did not have a photograph of his Kuniyoshi, the exact title, nor did he give me the appraised valuation. I think I can get it through the Trustees on the basis of the fact that I have actually seen it in his home and that you recommend it, but it would be helpful if by any chance you could let me have the original title, if any, its valuation, and lend me a photograph, or refer to a reproduction.

Sincerely yours,



Director

HWW:arf

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information was published 60 years after the date of sale.

Abby Aldrich Rockefeller Folk Art Collection

Williamsburg, Virginia

16 June 1964

Mrs. Edith G. Halpert
The Downtown Gallery
32 East 51st Street
New York 22, New York

Dear Edith:

I am returning the photos and sheet for your Pennsylvania couple with this letter since they are very similar to the portrait of a New Hampshire gentleman already accepted for the watercolor exhibition.

I have a problem re the Wolfersbergers. They are two of five portraits by Mantel in the show, and the valuation of \$5,000.00 now listed for them is twice the valuation placed on the pair (two separate portraits) signed by him. When I had the Wolfersbergers earlier, the valuation was \$1,500.00. I hope that (a) the valuation placed on them this year was a misreading, or that (b) you will let the earlier valuation stand, to place these in context with the other pair.

You must have a new location that pleases you; how strange it will be to see you in a new gallery - even more so to me who never knew your downtown location. I don't envy you the move, but I think that a new background for your artists' work will be an interesting prospect that I will look forward to seeing.

If you want to send the Smithsonian pix here (Nahant Hotel, James Locke, Wolfersbergers), I'll take care of them and include them in our shipment for the show.

Sincerely yours,

May

June 12, 1964

Miss Arline D. Sawyer
103 Howe Avenue
Topton, Pennsylvania

Dear Miss Sawyer:

Mrs. Halpert has asked me to drop you this note to thank you for your letter and the opportunity to see the photograph of your mother's embroidery. However, this is a field of which Mrs. Halpert has no knowledge whatever and therefore we would be totally unable to help or advise you in any way regarding the embroideries.

We are returning herewith the snapshot.

Sincerely yours,

Tracy Miller,
Secretary to Mrs. Halpert

IRVING F. BURTON, M.D.
28912 YORK ROAD
HUNTINGTON WOODS, MICHIGAN

Jan 1, 1964
Dear Edith -

It was nice seeing
you again. I'm sure it
certain - beyond a reasonable
doubt - that that Mary in
the window was not for sale.
You can't blame us for trying -
it is a beauty!!

Could you give us the
prices on the 2 Dove paintings
that we liked - the one called
"Trees" was \$7200 I think and
the Black Bayman \$6700 -
We would like to seriously

June 1, 1964

Mrs. Edith Halpert
The Downtown Gallery
32 East 51st Street
New York, New York

Dear Mrs. Halpert:

Gudmund Vigtel suggested I write you with regard to our Kuniyoshi, Abandoned Treasures, which he believes you may remember well. We are attempting to bring our insurance evaluations up-to-date, and would be most grateful to have your opinion on what this painting is worth today.

With many thanks,

Yours sincerely,

Paula Hancock

Paula Hancock
Museum Registrar

Kuniyoshi. Abandoned Treasures
oil on canvas
actual size: h. 36" x w. 57"
Purchased from The Downtown Gallery, 1957

Wilhelmus B. Bryan, Director

ATLANTA ART ASSOCIATION • 1280 Peachtree Street, N. E. • Atlanta, Georgia 30309

1757-
4500
Current
8000.-

June 1, 1964

Mr. James Johnson Sweeney, Director
The Museum of Fine Arts
1001 Bissonnet
Houston, Texas 77005

Dear Jim:

I just had word from Carnegie Institute to the effect that von Grosschwitz will pay us a visit this week to make his final selection for the forthcoming International, and am therefore writing to ascertain the current status of BLIPS AND IPS by Stuart Davis, which was sent on approval to the Houston Museum of May 7th.

As I advised you originally, this painting was promised to the exhibition - sold or unsold - and I want to make sure that it will be available either way. The collections will be made here the latter part of June, since the Gallery is closed during July and August and it will be too late to ship subsequently.

I hope you had fun abroad and that I will have the pleasure of seeing you soon again. Meanwhile, please let me know the status of the painting.

My very best regards.

Sincerely yours,

EOH/tm

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information by be published 60 years after the date of sale.

The Paine Art Center and Arboretum

Dear Miss Halpert:

Thank you for your letter concerning the Robert Osborn exhibition.

I am grateful to you for suggesting Mr. Cleve Gray to write the introduction to the catalogue. I should imagine that a couple hundred words at most, would do the job. I sincerely hope that this is something that Mr. Gray wants to do and that he does not expect remuneration. I am sorry to mention this but our exhibition budget is quite small.

Concerning the show itself, we want all of the drawings which Mr. Osborn brought to you. I believe there are over fifty of them. Also, we would like to have you select about ten or twelve of his oil paintings. It was agreed previously, that these works are to be sent on to us soon.

We will store the paintings and mat the drawings this summer.

You might be interested to know that our Daubigny exhibition was requested by the Gallery of Modern Art for display. The dates are June 14th through August 2nd. Quite an honor for our small art center!

Very truly yours,

Richard N. Gregg

Richard N. Gregg
Director

June 2, 1964
Miss Edith Halpert, Director
The Downtown Gallery
32 East 51st Street
New York 22, New York

ROMA-VIA ARCHIMEDE 139

were really successful -

But please don't
do anything if it is
too time-taking -

With many thanks
and best regards

Yours very sincerely
Kerlla Bentivoglio

DES MOINES ART CENTER

GREENWOOD PARK, DES MOINES 12, IOWA, CR 7-4403

June 5, 1964

Mrs. Edith G. Halpert, Director
The Downtown Gallery
32 East 51st Street
New York 22, New York

Dear Mrs. Halpert:

In answer to your letter of June 1st. concerning the three weather vanes.

We should like to keep the shipment through the summer. If they are not sold by the end of September we will return them to you.

If this time is not suitable to you, please let me know.

Sincerely,



James W. Kreiter
Museum Shop Manager

FIRST MUSEUM OF AFRICAN ART TO OPEN IN WASHINGTON, D.C.

Wednesday, June 3, 1964.

An exhibition of traditional sculpture from important private collections and museums will be displayed at the Formal Opening of the Museum of African Art on Wednesday, June 3, 1964. The site of the Museum is the historic Frederick Douglass House at 316 A Street, N.E., Capitol Hill, Washington, D.C.

The Museum, which will exhibit the traditional sculpture of Africa, is devoted to portraying the significance of African culture and its contributions to Western Art. A unique feature of the projected Museum is that it will display African sculpture together with examples of contemporary European and American painting in order to demonstrate the artistic relationship between the two. The inaugural exhibition was installed by Joan Ellisofan.

Capitol Hill has been selected as a location for the Museum most in keeping with its purposes. Currently being restored as an integrated residential neighborhood, this historic and beautiful section of the Nation's capital was chosen in order to support community initiative in behalf of its restoration.

The Museum will itself occupy an historic building: the first residence in Washington of Frederick Douglass, an important but little known figure in American history. Starting life as a slave, Douglass gained world renown as an abolitionist orator, rising to high governmental rank in the administrations of Presidents Grant through Cleveland. The Douglass townhouse is located at 316 A Street, N.E. within a few blocks of the Supreme Court and the Library of Congress.

Chief impetus has been given to the establishment of the Museum by Warren Robbins, Director and founder of the new Museum. A former Foreign Service Officer with the United States Information Agency and the Department of State, Robbins specialized in cultural exchange programs during ten years of service abroad.

Leading American cultural figures, artists, and social scientists will be associated with the Museum of Trustees or Consultants, among them: Roy Seiber, of Indiana University, Elliot Elisofan, photographer and collector, Edith Halpert, Director of the Downtown Gallery in New York, Wayne Fredericks, Deputy Assistant Secretary of State for African Affairs, Porter McCray, S.E. Jefferson Murphy, Vice President of African American Institute, William Fagg and Margaret Plass, African Art specialists, the artists Ben Shahn, Jaques Lipchitz and Chaim Gross, anthropologists Margaret Mead and Hugh Smythe.

The purpose and hope of the Museum of African Art is to foster a better understanding of the African peoples, their culture and their art.

For information contact:

Sally Merz, New York City, LT1-2311
Warren Robbins, Washington,
(202) 547-0324

Photographs available upon request.

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

P. S. As a time-saver, the addresses of owners other than The Downtown Gallery and museums appear below.

Mr. Milton Lowenthal
1150 Park Avenue
New York, New York 10028

Mr. William Lane
Holman Street
Lunenburg, Massachusetts

Mr. Anthony Randall
145 Central Park West
New York, New York 10023

Mr. John Gordon
c/o The Whitney Museum

Dr. & Mrs. Milton Kramer
1172 Park Avenue
New York, New York 10028

Mr. Joseph Hirschhorn
24 East 67th Street
New York, New York 10021

(Mr. Abram Lerner, Curator)
1200 2nd Avenue
New York, New York 10021

Mr. Charles Benenson
15 Dolma Road
Scarsdale, New York

Mrs. Joseph Roby Jr.
720 Park Avenue
New York, New York 10021

Mr. Hugh C. Wallace
Laird and Company
Nassau Building
Wilmington, Delaware

Mr. John E. Stauffer
Peckland Road
Greenwich, Connecticut

Mr. Arthur H. Goodman
1016 Fifth Avenue
New York, New York 10028

For publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

H. B. FREEMAN, D. D. S.

2500 BATHURST ST.
APT. 702
TORONTO . . . ONTARIO

June 3/64.

Dear Edith -

Enclosed

200. —

to my account.

Thanks.

Herecl.

deposited
6/5/64

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

STANLEY
HERMAN

ARCHITECT

RESIDENTIAL COMMUNITIES
LAND DEVELOPMENT
COMMERCIAL CONSTRUCTION

MAPLE HEIGHTS, INC. • 1334 West 81st Street • CL 5-4126
Indianapolis, Indiana 46260

June 8, 1964

Downtown Gallery
32 East 51st Street
New York 22, New York

Gentlemen:

Probably in the process of opening this letter you may receive a call from Mr. Joe Cantor, who will describe how pleased we are with our new screen.

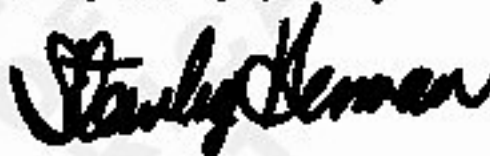
We have decided to keep the Three Peaks by Tseng Yu-Ho for which you will find a check enclosed. Within the next few days we shall pack the Matter screen up and ship it back to you.

I would like to be able to write the artist to also express my appreciation for this work and think she might be interested in knowing who the owner is. Also I would like her address in order to possibly follow her.

Please send the bill of sale marked paid for this painting.

Again, many thanks.

Very truly yours,



Stanley Herman

SH:ska

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.

June 12, 1964

Miss Helen Treadwell
Committee of Artists Societies
c/o American Federation of Arts
41 East 65th Street
New York, New York 10021

Dear Miss Treadwell:

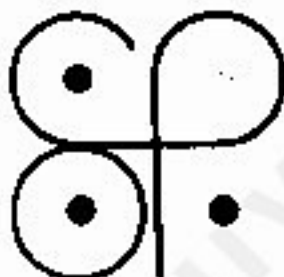
Yesterday we sent you the forms for Edward Stasack's painting
KIND, which was picked up for you by Santini today.

Please note that, on the forms, we forgot to change the address
for the return of the painting to The Downtown Gallery. Please
make note of this, so that the painting does not get sent back
to Mr. Stasack in Honolulu. Also, the painting should be cred-
ited to The Downtown Gallery, as well.

Many thanks for your attention to this matter.

Sincerely yours,

Tracy Miller,
Secretary to Mrs. Halpert



SHOREWOOD PUBLISHERS, INC. 45 SOUTH SERVICE ROAD, PLAINVIEW, NEW YORK (11803) MYRTLE 4-8100
EDITORIAL OFFICE--318 EAST 45TH STREET, NEW YORK, NEW YORK (10017) MUHAY HALL 5-0822

June 3, 1964

Prior to publishing information regarding sales transactions, members are responsible for obtaining written permission from both artist and publisher involved. If it cannot be established after a reasonable search whether an artist or publisher is living, it can be assumed that the information may be published 60 years after the date of sale.

The Downtown Gallery
32 East 51st Street
New York, New York

Dear Sir:

Shorewood Publishers is preparing a New York Anthology of paintings selected by John Gordon, Curator of Painting and Sculpture, The Whitney Museum of American Art.

In compiling the list of illustrations for this anthology, we would like to reproduce the following work(s) from your collection:

John Marin "Downtown New York, Street Movement Red Sun" 1925
Owner: Mrs. Edith Gregor Halpert
Max Weber "The City" 1910-18
Max Weber "Rush Hour, New York" 1915

Enclosed is a standard permission form which we ask that you sign and return. This grants us permission to include the above work(s) in our publication or records your refusal.

Arrangements will be made shortly for photographing this work (these works) with as little inconvenience to you as possible.

I am looking forward to hearing from you.

Very sincerely,

SHOREWOOD PUBLISHERS INC.

Vivien Adoff

Vivien Adoff
Editorial Department

RABBI ROBERT E. GOLDBURG

June 1, 1964

Mrs. Edith Halpert
The Downtown Gallery
32 East 51st Street
New York 22, New York

Dear Edith:

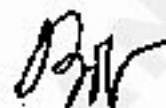
No reason to blush - I was delighted to have your informal note with your good wishes - as much as any telegram.

I saw the Beermans off on the S.S. France last Thursday and I felt like staying on the ship with them.

If I get to New York in the near future, I will certainly stop in to say "hello".

Thanks again and warm personal regards.

Fondly,



Rabbi Robert E. Goldberg

REG:vt

HENRY SCHNAKENBERG
TALNTON DISTRICT
NEWTOWN, CONN.

June 1.

Dear Edith:-

You are awfully good to bring my attention to the deer at Parke-Bernet's sale later this week. I don't really feel like doing anything about it though. I was originally thinking of such an object at the end of my fern alley but now the reekery with flourishing maiden hair serves as the focus and I'm afraid a deer would sort of hide it. So far from the house I would always be afraid that it would be a temptation to kids on Halloween or at any time when they felt in a mood of destruction. I am extremely obliged to you for thinking of this.

Do let me know when you are up. This coming Saturday I have to go over to Cornwall on the Hudson for the graduation of a great nephew but shall be back that evening and shall be here all Sunday. Please give me a ring if you do come up.

Again many thanks for your thoughtfulness.

As always, sincerely



June 1, 1964

Mr. Ben G. Takayasu
562 Iana Street
Kailua, Hawaii 96734

Dear Mr. Takayasu:

Thank you for your letter and the good news about Isami's exhibition. Needless to say, I am very happy with his success in his own home territory.

It pleases me also that he will be stationed in Tokyo and, as he wrote, possibly Kyoto as well - rather than his original plan of touring Europe. The promotion of banality in the current art world has extended not only throughout the states, but also to all other parts of the world and has created tremendous confusion in the minds of the artists. Thus, until the avalanche rolls into the Eastern countries as well, I think it is best for Isami to be in Japan, where he will be exposed to his own heritage and the integrity of a tradition of valid creativity. I feel this strongly, as his work has developed more and more within his own personal idiom and the very latest examples he sent me were a continuity and a plus.

Despite the World's Fair, we intend to carry on our policy of closing the Gallery for the two summer months, not only for the rest I need badly, but also for the purpose of getting myself and the Gallery organized in the new quarters - as well as working out a schedule for next season's exhibitions, which will, of course, include a one-man show of Isami's work. The Gallery will close on June 26th and will reopen in its new quarters directly after Labor Day. However, if you plan to be here on the 25th of June, I will be delighted to see you. Won't you call me as soon as you arrive, so that we can make an appointment for that day. The next (closing day) will be pretty hectic. I look forward to seeing you again.

Sincerely yours,

BGH/tm

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Jules Pascin NUDE IN BLUE TURBAN

Purchased January, 1931

Max Weber HEAD watercolor

Purchased January 1929

Alexander Brook SLEEPING GIRL

Exhibited: Municipal Art Gallery, Atlantic City, Summer, 1929

Atlantic City, New Jersey

Sincerely yours,

[illegible][illegible]

BOH/t

[illegible]

1947-1948
1949-1950
1951-1952
1953-1954
1955-1956
1957-1958
1959-1960
1961-1962
1963-1964
1965-1966
1967-1968
1969-1970
1971-1972
1973-1974
1975-1976
1977-1978
1979-1980
1981-1982
1983-1984
1985-1986
1987-1988
1989-1990
1991-1992
1993-1994
1995-1996
1997-1998
1999-2000
2001-2002
2003-2004
2005-2006
2007-2008
2009-2010
2011-2012
2013-2014
2015-2016
2017-2018
2019-2020
2021-2022
2023-2024
2025-2026
2027-2028
2029-2030
2031-2032
2033-2034
2035-2036
2037-2038
2039-2040
2041-2042
2043-2044
2045-2046
2047-2048
2049-2050
2051-2052
2053-2054
2055-2056
2057-2058
2059-2060
2061-2062
2063-2064
2065-2066
2067-2068
2069-2070
2071-2072
2073-2074
2075-2076
2077-2078
2079-2080
2081-2082
2083-2084
2085-2086
2087-2088
2089-2090
2091-2092
2093-2094
2095-2096
2097-2098
2099-2100
2101-2102
2103-2104
2105-2106
2107-2108
2109-2110
2111-2112
2113-2114
2115-2116
2117-2118
2119-2120
2121-2122
2123-2124
2125-2126
2127-2128
2129-2130
2131-2132
2133-2134
2135-2136
2137-2138
2139-2140
2141-2142
2143-2144
2145-2146
2147-2148
2149-2150
2151-2152
2153-2154
2155-2156
2157-2158
2159-2160
2161-2162
2163-2164
2165-2166
2167-2168
2169-2170
2171-2172
2173-2174
2175-2176
2177-2178
2179-2180
2181-2182
2183-2184
2185-2186
2187-2188
2189-2190
2191-2192
2193-2194
2195-2196
2197-2198
2199-2200
2201-2202
2203-2204
2205-2206
2207-2208
2209-2210
2211-2212
2213-2214
2215-2216
2217-2218
2219-2220
2221-2222
2223-2224
2225-2226
2227-2228
2229-2230
2231-2232
2233-2234
2235-2236
2237-2238
2239-2240
2241-2242
2243-2244
2245-2246
2247-2248
2249-2250
2251-2252
2253-2254
2255-2256
2257-2258
2259-2260
2261-2262
2263-2264
2265-2266
2267-2268
2269-2270
2271-2272
2273-2274
2275-2276
2277-2278
2279-2280
2281-2282
2283-2284
2285-2286
2287-2288
2289-2290
2291-2292
2293-2294
2295-2296
2297-2298
2299-2300
2301-2302
2303-2304
2305-2306
2307-2308
2309-2310
2311-2312
2313-2314
2315-2316
2317-2318
2319-2320
2321-2322
2323-2324
2325-2326
2327-2328
2329-2330
2331-2332
2333-2334
2335-2336
2337-2338
2339-2340
2341-2342
2343-2344
2345-2346
2347-2348
2349-2350
2351-2352
2353-2354
2355-2356
2357-2358
2359-2360
2361-2362
2363-2364
2365-2366
2367-2368
2369-2370
2371-2372
2373-2374
2375-2376
2377-2378
2379-2380
2381-2382
2383-2384
2385-2386
2387-2388
2389-2390
2391-2392
2393-2394
2395-2396
2397-2398
2399-2400
2401-2402
2403-2404
2405-2406
2407-2408
2409-2410
2411-2412
2413-2414
2415-2416
2417-2418
2419-2420
2421-2422
2423-2424
2425-2426
2427-2428
2429-2430
2431-2432
2433-2434
2435-2436
2437-2438
2439-2440
2441-2442
2443-2444
2445-2446
2447-2448
2449-2450
2451-2452
2453-2454
2455-2456
2457-2458
2459-2460
2461-2462
2463-2464
2465-2466
2467-2468
2469-2470
2471-2472
2473-2474
2475-2476
2477-2478
2479-2480
2481-2482
2483-2484
2485-2486
2487-2488
2489-2490
2491-2492
2493-2494
2495-2496
2497-2498
2499-2500
2501-2502
2503-2504
2505-2506
2507-2508
2509-2510
2511-2512
2513-2514
2515-2516
2517-2518
2519-2520
2521-2522
2523-2524
2525-2526
2527-2528
2529-2530
2531-2532
2533-2534
2535-2536
2537-2538
2539-2540
2541-2542
2543-2544
2545-2546
2547-2548
2549-2550
2551-2552
2553-2554
2555-2556
2557-2558
2559-2560
2561-2562
2563-2564
2565-2566
2567-2568
2569-2570
2571-2572
2573-2574
2575-2576
2577-2578
2579-2580
2581-2582
2583-2584
2585-2586
2587-2588
2589-2590
2591-2592
2593-2594
2595-2596
2597-2598
2599-2600
2601-2602
2603-2604
2605-2606
2607-2608
2609-2610
2611-2612
2613-2614
2615-2616
2617-2618
2619-2620
2621-2622
2623-2624
2625-2626
2627-2628
2629-2630
2631-2632
2633-2634
2635-2636
2637-2638
2639-2640
2641-2642
2643-2644
2645-2646
2647-2648
2649-2650
2651-2652
2653-2654
2655-2656
2657-2658
2659-2660
2661-2662
2663-2664
2665-2666
2667-2668
2669-2670
2671-2672
2673-2674
2675-2676
2677-2678
2679-2680
2681-2682
2683-2684
2685-2686
2687-2688
2689-2690
26

[illegible][illegible]

ALL INFORMATION CONTAINED HEREIN IS UNCLASSIFIED
DATE 08-22-2011 BY 60322 UCBAW

Transmitted from the office in Rome by air

[illegible]

...vrielsu' qwojmo- and mofi b...naxq oia axax qutwofict e-i

- 2 -

May we have an early reply from you, as we are in the process of refurbishing the exhibit. You may be interested in knowing the final count of viewers of the "Graphic Arts-USA" exhibition in the USSR:

Alma Ata	202,346
Moscow	725,945
Yerevan	234,462
Leningrad	<u>439,735</u>

1,602,488

Sincerely,

Alice Burkowsky
Alice Burkowsky
East-West Exhibits Branch
Exhibits Division
Information Center Service

Enclosures:

As stated.

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

to 50. Sent

ABRAM KANOF, M. D.
50 LINDEN BOULEVARD
BROOKLYN 26, N. Y.

June 11, 1964

Dear Edith:

I wonder whether I could interest you in renewing your membership in the Jewish Museum. The enclosed literature will tell you about the wide appeal this institution has, and about the important place it fills in the intellectual life of our city.

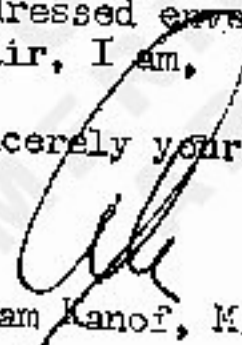
From your personal point of view, it offers a full program of exhibitions, with exciting openings to which members are invited, at least one musical series each year, and two series of important lectures by experts in their field. In addition to all this you also receive a good deal of illustrated printed material.

Under the new Board and the new director, you can have every assurance that the Jewish Museum will represent the best in the Jewish community. The contemplated program will offer a fine balance between art in general and the Jewish in art.

My personal interest, as chairman of the Judaica Committee, is the Tobe Pascher School and Workshop. This branch of the Museum has now completed its sixth year, during which time it has turned out a number of skilled craftsmen who are devoting their talents to the production of modern ceremonial objects. Many of the leading synagogues throughout the country, and many now under construction, are having their ceremonial objects designed and executed in this Workshop, including the Jewish chapel of the Air Force Academy in Colorado.

It costs very little to participate in the many Museum activities. (See back cover of brochure). Please send me a check in the enclosed, self-addressed envelope. Hoping to greet you at the next Museum affair, I am,

Sincerely yours,


Abram Kanof, M.D.

The Zorach looks nice in situ

After publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

June 8, 1964

Mr. Joseph Cantor
R.R. 2, Box 293
Carmel, Indiana

Dear Mr. Cantor:

Many thanks for your kind note.

Indeed, I raised Cain with the shippers, despite the fact that we are necessarily becoming somewhat adjusted to the overall carelessness so rampant in the art world; but I am grateful that both paintings arrived in good condition.

Again, my thanks for your continued interest.

Sincerely yours,

EGH/tm

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.

WILLIAM B. MELVAIN
BENJAMIN H. WEISBROD
CALVIN F. BELFRIDGE
KENNETH F. MONTGOMERY
W. PHILIP GILBERT
JOHN P. WILSON, JR.
WILLIAM B. BOODMAN
SHELDON LEE
CHARLES W. BOAND
CLARENCE E. FOX
JAMES W. CLOSE
WM. R. DICKINSON, JR.
GEORGE E. HALE
THOMAS F. GERAGHTY, JR.
F. A. REICHELDERFER
KENT CHANDLER, JR.
DAVID S. CLARKE
GEORGE W. THOMPSON

STEPHEN L. SEFTENBERG
JOHN E. MCGOVERN, JR.
S. JOHN TEMPLETON
VERNON T. SQUIRES
PAUL S. GERDING
KELVYN M. LAWRENCE
GORDON WILSON
DAVID L. HANSON
C. WILLIAM POLLARD
CHARLES R. STALEY

WILSON & MELVAIN

120 WEST ADAMS STREET

CHICAGO, ILLINOIS 60603

June 3, 1964

JOHN P. WILSON (1867-1922)
WILLIAM B. MELVAIN (1888-1943)

TELEPHONE

ANDOVER 3-1212

CABLE ADDRESS

WILVAIN

STUART S. PALMER
OFFICE MANAGER

Mrs. Edith Gregor Halpert
The Downtown Gallery
32 East 51st Street
New York 22, New York

Dear Mrs. Halpert:

We are enclosing to you your copy of the executed Agreement between Monique Storrs Booz and The Downtown Gallery. We have noted on the Agreement that it was executed on June 2, 1964.

Our wire to you of yesterday afternoon presumably reached you this morning, June 3, from which day commences the fifteen-day period established by paragraph 4(a) of the Agreement. The necessity for Gallery's early selection of the pieces for the October Exhibition is effected by Mrs. Booz's intended departure for France on July 2, before which time she must make all necessary arrangements for packing and shipping of the pieces selected. We suggest that any specific shipping instructions should be communicated by you directly to Mrs. Booz when you notify her of Gallery's selections.

At the time Mrs. Booz executed the contract we discussed briefly some of the administrative problems with regard to the French sculpture. We tentatively concluded that Mrs. Booz should have pictures taken of all of the French pieces as soon as possible after her arrival there. She will send you a set of the pictures, upon which you can base Gallery's selection of pieces for exhibition and sale. Those pieces not selected by Gallery will of course be shipped directly to Illinois. As a practical matter, Mrs. Booz will thus be fulfilling her obligations under paragraph 3(b) well in advance of the deadline.

Also enclosed for inclusion in the Storrs clipping book is the article which we mentioned in our letter to you of last week. Its appearance in the paper last Saturday was much earlier than Mrs. Booz had been lead to believe, thus losing the opportunity for promoting the exhibitions at The Downtown Gallery in

LEOPOLD SEYFFERT

PORTRAIT OF DR. A. W. TERRELL,
(College Physician)

1887-1956
Gift of the Alumnae Association, 1932

oil 49 x 30 1932

JOHN SLOAN

SUN AND WIND ON THE ROOF

1871-1951
Fine Arts Fund, 1947
Reproduced in Sloan's Gist of Art P. 244
Exhibited: WILMINGTON (Delaware) Society of the Fine Arts, Sept. 22-Oct. 29, 1961, # 19 in the catalog; Pennsylvania Academy of the Fine Arts, PHILADELPHIA, Nov. 19 - Dec. 23, 1961, # 45 in the catalog.

oil 24 x 20 1915

EUGENE SPEICHER

PORTRAIT OF DR. THEODORE H. JACK
(President Emeritus)

1883-1962
Gift of the Alumnae Assn., 1947

oil 50 x 40 1946

GILBERT STUART

PORTRAIT OF MRS. POLLY HOOPER 1811

1775-1828
Fine Arts Fund and Dr. & Mrs. Ben T. Bell, 1961.
Recorded in Frick Art Reference Library.
408 in Park's Stuart

oil 26 x 21

RUFINO TAMAYO

TROUBADOR

Born 1899
Gift of Mr. Stephen C. Clark, 1949
Reproduced in Goldwater, Tamayo, 1947, plate LXVI, P. 106.
Exhibited: Biennale, Venice, 1950; circulated in Europe 1952-3 in Ex. of Pre-Columbian and Modern Mexican Art sponsored by government of Mexico, # 1072 in French catalog, # 1057 in Swedish, # 1049 in English.

oil 60½ x 50 1945

ALLEN TUCKER

HOUSE ON THE HILL

1866-1939
Gift of The Allen Tucker Memorial
Foundation, 1958
7 in Century Association Tucker Ex. 1931

oil 40 x 50

ALLEN TUCKER

THE GORGE

Gift of Mrs. Eleanor C. H. Winslow,
through the Macbeth Gallery, 1942

oil 1921

JOHN HENRY TWACHTMAN

AZALEAS

Gift of Mrs. Andrew C. Gleason in
honor of Mrs. Powell Glass, 1946
Exhibited:
1915 Panama-Pacific Int'l. Expo., San Francisco # 4064.
1943 "American Landscape Painting from 1750", New York City, M. Knoedler & Co.
1945 "Paintings by American Artists, Late 19th and Early 20th C.", N.Y., Milch Galleries
1949-50 "Fifteen Paintings from the Collection of R.-M.W.C.", Nashville, Birmingham,
Atlanta, Ashville (Sponsored by Alumnae).
1961 "American Painting 1865-1905", Toronto, Winnipeg, Vancouver, N.Y.
1962-63 "American Traditional Painters", Louisville (Ky.), Columbia (S.C.), Columbus (O.),
Seattle, Salt Lake City. (AFA Show).
Reproduced: Catalog of J. K. Newman Sale, 1935, # 21.

oil 30 x 24 c. 1898

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

ERNEST BROWN & PHILLIPS LTD

THE LEICESTER GALLERIES

DIRECTORS:
OLIVER F. BROWN, O.B.E.
PATRICK L. PHILLIPS
NICHOLAS E. BROWN
E. C. PHILLIPS

4 AUDLEY SQUARE
LONDON W1

TELEPHONE: MAYFAIR 1159 . TELEGRAMS: AUDAX AUDLEY LONDON . CABLES: AUDAX LONDON W1

NEB/CH

9th June, 1964.

Mrs. Edith Halpert,
The Downtown Gallery,
32 East 51 Street,
NEW YORK 22, N.Y.,
U.S.A.

Dear Mrs. Halpert,

The Ben Shahn exhibition opened today
and we have already sold 'The Heron of
Calvary' and three silk-screen prints.

There is going to be great interest and
we are all very happy about it.

I am enclosing one dozen catalogues
and invitation cards for Mr. Shahn and your-
self and if you want any more, do not hesitate
to let me know.

We regret very much indeed the 'Errata' in
the catalogue which arose from the wrong number-
ing of a photograph. I think that you will find
the rest of it satisfactory.

I will keep you posted from time to time
of the results of the exhibition but please do
not forget to let me know the numbers of the
editions of the silk-screen prints.

I have still not heard from the New York
publishers.

With kind regards from us all,

Yours very sincerely,

Nicholas E. Brown

Prior to publishing information regarding sales transactions,
researchers are responsible for obtaining written permission
from both artist and publisher involved. If it cannot be
established after a reasonable search whether an artist or
publisher is living, it can be assumed that the information
may be published 60 years after the date of sale.

June 15, 1964

Mr. G. E. Gaumont
46 Christopher Street
Montclair, New Jersey

Dear Mr. Gaumont:

We realize that you are now retired and cannot help us with the restoration of some Folk Art items. However, we have been unable to find anyone suitable to take on this work and it has occurred to us that you might know of someone whom you could recommend.

If such is the case, would you be good enough to note the name and address on the enclosed stamped card and put it in the mail to us? Many thanks for your cooperation.

Sincerely yours,

Tracy Miller,
Secretary to Mrs. Halpert

122/100

June 2, 1964

Mr. Nicholas Brown
The Leicester Galleries
4 Andley Square
London W.1, England

Dear Mr. Brown:

I hope I am not imposing on your good graces in writing this letter.

Rabbi and Mrs. Leonard Beerman, young collectors from the West Coast, are making their first trip abroad. Contemporary art is one of their major interests in life and they are eager to see as much as possible during their sojourn in London. I therefore suggested that they call on you and several other friends who may guide them to some degree.

Many thanks for your kind cooperation.

Sincerely yours,

EOH/tm

view to publishing information regarding sales transactions. Researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.

Donor's Name: Minneapolis Society of Fine Arts
Address: Minneapolis, Minnesota

Date of gift or proposed gift: June 1964

Name of work: CHURCH AT HEAD TIDE #2 (Painted between 1938 and 1940)

Artist: Marsden Hartley

From whom purchased: The Downtown Gallery, 32 East 21 Street, New York, New York

When purchased: June 19, 1961

Purchase price: \$4,800.00

Medium: (Underline or fill in one)

PAINTING-Oil-Water color-Pastel-Gouache-Other Painting - oil

DRAWING-Pencil-Crayon-Ink-Other

SCULPTURE-Bronze-Stone-Wood-Other

GRAPHIC-Lithograph (Blk & White, Color)-Etching-Other

Support: (Underline one)-Canvas-Paper-Wood Panel-Other

Dimensions: Height 28 inches; width 22-1/2 inches

Location and Description of Signature, Date and Inscription:

Quote how signature and/or date read: "

Face (underline two): Upper, lower, right, left, center,
other

Reverse (Describe):

Quote, describe, and state location of any other inscription:

For Sculpture, Cast No. , Edition size

Condition: Excellent

*Former Owners: (Dealers and collectors)

Mrs. Halpert said she purchased the painting from a private collector who had acquired it from Rosenberg a good many years ago.

*Exhibitions:

Mrs. Halpert says that no doubt it was exhibited at Rosenberg and possibly elsewhere, but she has no records.

*References in Publications (Books, Magazine Articles, Exhibition Catalogs, etc.)

*Note: If space is insufficient, please supply information on additional page.

7000 -

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

June 1, 1964

America-Israel World's Fair Association
1776 Broadway
New York, New York 10019

Attention: Mr. Stichin

Dear Sir:

Although we wrote you on May 26th and followed through with a telephone call on May 28th, we have had no word as to the delivery date, or rather the date of your pick-up, of the Zorach sculpture HEAD OF MOSES.

I should appreciate hearing from you immediately upon receipt of this letter, so that we will have no further occasion to bother you in this connection. Thank you for your attention.

Sincerely yours,

EDH/ta

leo baeck temple

1300 NORTH SEPULVEDA BOULEVARD
LOS ANGELES 49, CALIFORNIA 476-2861

June 15, 1964

The Downtown Gallery
32 East 51st Street
New York 22, New York

Gentlemen:

A couple of weeks ago a
package arrived from you addressed to Rabbi
Leonard I. Beerman, with collect freight
charges of \$5.95.

Rabbi Beerman is on a sab-
batical leave for an extended period; and before
I write to him to inform him of the package's
arrival (and to avoid opening it), I would ap-
preciate your letting me know what it contains.

Sincerely yours,



Sophie Rose
Secretary to Rabbi Beerman

SR

Stanley J. Lappen, President
Stephen R. Dach, 1st Vice President
Marvin S. Friedman, 2nd Vice President
Richard F. Hirsch, Treasurer
Merwin A. Meyers, Financial Secretary
Mrs. Ned Brown, Secretary
Jesse D. Schelnman, Honorary Treasurer

Rabbi Leonard I. Beerman
Rabbi Sanford Ragins
Cantor William Sharlin
Melvin S. Harris, Executive Director

TRUSTEES

Lehman C. Aarons
Dr. Nathan Alpers
Sidney Brawer
Mrs. Ned Brown
Stephen R. Dach
Marvin S. Friedman
Arthur N. Greenberg
Ben Horowitz
Dr. Harold G. Howard
Lester R. Kleinberg

Marvin Krantz
Stanley J. Lappen
Mrs. Jerome P. Lewis
Dr. Walter J. Lowe
Merwin A. Meyers
Jesse J. Oppenheimer
I. H. Prinzmetal
Norman L. Schelnman
Theodore E. Schoenberg
Dr. Sidney N. Soff
John L. Stern
Robert I. Well

Mrs. Morris L. Weinstein
Arthur I. Winston

EX-OFFICIO

Byron M. Beildeck, Brotherhood President
Chester I. Lappen, Past President
Mrs. Seymour P. Steinberg, Sisterhood President

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

4925 W. Crystal St.
Chicago 60651
June 13,

Dear Mrs. Halpert

Enclosed please find
check in the amount of
\$165. For the print
"PLEIADES" by Ben
Shahn with the provision
that said print is signed
by Mr. Shahn other than
in the stencil itself, i.e.
by pencil, etc.

Thank you,

John Hansen

CHARLES R. PENNEY
OLCOTT, NEW YORK

June 8, 1964

Mrs. Edith Gregor Halpert, Director
The Downtown Gallery
32 East 51 Street
New York 22, N. Y.

Dear Mrs. Halpert:

Enclosed herewith is my check of \$100.00 to be applied
toward the purchase price of a Marin watercolor and etching.

This leaves a balance due of \$540.00.

Very truly yours,

Charles R. Penney
Charles R. Penney

CRP:t
Enclosure - 1

Is this correct?

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

The Corcoran Gallery of Art
Washington 6, D. C.

OFFICE OF THE PRESIDENT

June 15th,
1 9 6 2.

Mr. Jacob Schulman,
38 North Main Street,
Gloversville, New York.

Dear Mr. Schulman:

This is to acknowledge receipt of your letter of June 11, 1962, addressed to the Corcoran Gallery of Art, to my attention, containing your generous offer of a gift of Leonard Baskin's "Standing Figure".

I am sure that the Arts Committee will approve the receipt of this sculpture subject to the acceptance of the Halpert gift and the creation of a part of the building to be known as the "Gallery of 20th Century American Art".

At the present time we are negotiating with Mrs. Halpert and there are some tax questions that have to be solved before a formal agreement can be signed. You could make your gift, subject to the signing of such an agreement with Mrs. Halpert and the completion by the Gallery of the terms of that agreement as far as the 20th Century Gallery is concerned, with a gift-over in the event of the failure of either, or you can await the signing of the agreement with Mrs. Halpert before making the gift, whichever you prefer.

Awaiting further word from you, I remain,

Very truly yours,

GEH/rm

President.

for publishing information regarding sales transactions, searchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.



WAR/PEACE REPORT 305 W. 18TH ST. N. Y. 11, N. Y. OREGON 6-1809/VIRGINIA 8-8200

CURRENT FACT AND OPINION ON PROGRESS TOWARD A WORLD OF LAW AND ORDER

June 1, 1964

Mrs. Edith Halpert
Downtown Gallery
32 East 51st Street
New York, N. Y.

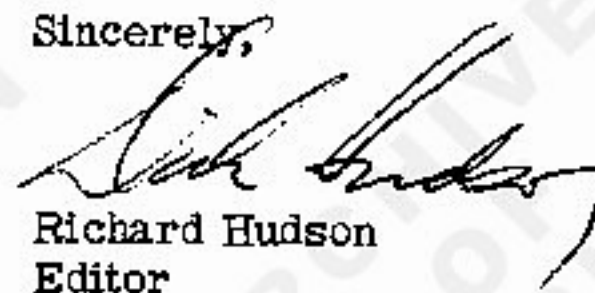
Dear Mrs. Halpert:

As you know, A. S. Barnes & Co. is preparing to publish a book, KUBOYAMA, and the Saga of the Lucky Dragon, based on Ben Shahn's paintings and drawings of the Lucky Dragon story. I have written the text to accompany it. It is our understanding that the Downtown Gallery is the owner of the enclosed list of paintings by Ben Shahn.

May we have the permission of the Downtown Gallery to reproduce these paintings in the book? (We already have the necessary transparency or black-and-white photograph.) Would you please indicate your approval on the enclosed sheet, and indicate how the ownership should be credited in the book.

Thank you for this and the other help you have given us in preparing the book.

Sincerely,



Richard Hudson
Editor

RH/cb
Encl.

June 16, 1964

Dr. Aron Harowitz
38 Birchwood Park Drive
Syosset, L.I., New York

Dear Aron:

Now that the NEW YORK exhibition has passed the closing date, I am finally removing the pictures which were sold and will send you the Ratner very shortly. The invoice is now enclosed.

My bookkeeper has just called my attention to the fact that your O'Keeffe purchase payments were completed this month. Many thanks. We find that there is a balance of \$1750. on your October 1962 purchases.

So that I don't continue getting hell from my accountant, see what you can do about the latter account. Because we are such good friends, I am sure you will not mind my passing on the accountant's complaint. Naturally, I have paid both artists under the circumstances, but am just following orders.

Thank heavens, our fiscal year is ending and so is the current season. June 26th the doors will be banged shut and I hope to get out to the country from time to time during the summer. On one of these occasions, perhaps I can induce you-all to visit me in my favorite retreat. Do come in before we close. Best regards.

As ever,

EDH/tm

6/11

EGH -

Burrelle's called (and asked me if Tracy Miller was a he or a she).

They cover every daily and weekly newspaper in the U.S. plus 4000 trade and consumer magazines. Will include Canada if we wish at no extra charge save the 15¢ per clip charge.

Service is on a minimum of 3 months at \$27. per month plus 15¢ for each clip sent. Can use for 1 month only, but that costs \$40. plus 15¢ per clip.

She mentioned all the art mags I could think of except Art Voices, Art in America and Pictures on Exhibit. She will check to be sure they don't have those already and call me back. If we subscribe, she was sure they would subscribe to those three if we asked it and if they were not already covering them.

↓ Mrs. Mason

called again -
for the addresses &
they will definitely
take them

3ms.

ch pi Romaine 35th
huc - Romaine "

rior to publishing information regarding such transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that this information may be published 60 years after the date of sale.

Romeike &
huess - Romeike
charged a stand-
ard, flat \$35. fee
for 3 months. No
charge per clip.
Quite a difference

~~Walter~~

Handwritten signatures and initials are present at the bottom of the page, including a large signature on the left and several initials or smaller signatures on the right.

June 16, 1964

Santini Bros., Inc.
449 West 49th Street
New York, New York 10019

Gentlemen:

As we are planning to leave in your custody the crates, which you received from San Francisco until we move to our new quarters, would you please send us your invoice before we close for the summer, on June 26th.

Incidentally, I notice that you have a charge for "warehouse labor" in and for out. Since the museum was responsible for delivery to you, this charge should be assumed by it and we will, of course, assume the "out" charge, plus the monthly storage of \$24.

I am sorry that I was not aware of the fact that I was expected to sign a contract, which is now enclosed.

Sincerely yours,

EGH/tm



GROsvenor 9000

UNITED STATES INFORMATION SERVICE

AMERICAN EMBASSY

LONDON, W. 1.

American Embassy
Grosvenor Square, W.1.

June 16, 1964.

Dear Mrs. Halpert:

Many thanks for your letter which I found upon my return from leave. I am sorry to hear that the original project for a Stuart Davis exhibition has not worked out but, with you, I hope that something can be arranged for the future. I have talked to John Kasmin of the Kasmin Gallery about our possible collaboration on such a venture. There are two possibilities here, Kasmin and I feel. The first is that we collaborate on a large Davis show, Kasmin showing recent pictures that are for sale (or fifty per cent of which are for sale) and the Embassy showing twenty canvases that give the chronological perspective on his work. The other possibility is for the Kasmin Gallery alone to show an exhibition, fifty per cent of which would be for sale. While we also would be prepared to show an exhibition independently, I do not feel this would be as useful from your point of view and Mr. Davis's. It is important, I think, for exhibitions of this sort to be so associated with a Gallery so that visitors will know where to purchase paintings.

If any of these ideas appeal to you, please let me know and I shall consult my colleagues in The Hague and Paris. I do not, at this point, think the idea of our showing a Kasmin exhibition afterwards, is a useful one.

The wonderful thing about our Marin show was the addition of the oils, which distinguished it clearly from the Waddington show. In this case, Kasmin and I both think that the two shows would be mutually reflective if they occurred at the same time.

All best wishes.

Sincerely yours,

Francis S. Mason
Francis S. Mason

Cultural Affairs Officer

Mrs. Edith Gregor Halpert
The Downtown Gallery
32 East 51 Street
New York 22, N.Y.
U.S.A.

rior to publishing information regarding such transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.

June 16, 1964

Mr. John R. H. Blum
212 Columbia Heights
Brooklyn 1, New York

Dear Mr. Blum:

Thank you for your check. As we close the Gallery on June 26th for our customary two-months vacation, we are delighted when the accounts are cleared and our accountant does not fuss with us. And so we are grateful to you.

Also, you were very kind to express your pleasure in the Marin painting. Needless to say, this is always a special gratification as, in these days of rather indiscriminate buying, when one hears from a client that he is happy with his purchase - as we do frequently - it proves our contention that there are enough Americans who buy works of art for the only legitimate reason.

I hope you will visit us in the Fall, when we reopen.

Sincerely yours,

EOH/tm

June 1, 1964

Mr. Allen T. Schoener, Curator
The Contemporary Arts Center
Eden Park
Cincinnati 6, Ohio

Dear Mr. Schoener:

In checking our inventory before closing for the summer months, I find a note to the effect that a print entitled EXPELLED by Edward Stasack had been sent to Mr. Harold Tribolet in Chicago for restoration. Subsequently, you wrote that your insurance agent agreed to have payment made to us for this print, as we did not favor the idea of offering a repaired print to any of our clients. Your letter to that effect was dated June 25, 1963 and I trust that, by this time the matter has been taken care of with the Contemporary Arts Center.

I shall be most grateful if you will follow through at your earliest convenience.

Sincerely yours,

ROH/tm

W

Mrs. Edith Halpert
Downtown Gallery
32 East 51 Street
New York N.Y.

KINDLER UND SCHIERMEYER VERLAG AG
8000 MÜNCHEN 23 - FRANKFURTER RING 247
TELEFON 361861
TELEGRAMME KINDLERVERLAG MÜNCHEN
FERNSCHREIBER (TELEX) 06-23372
DEUTSCHE BANK AG MÜNCHEN, KONTO 45100
BANKHAUS NEUVIAN, REUSCHEL & CO.
MÜNCHEN, KONTO 6298
POSTSCHECK MÜNCHEN 60 64

KINDLERS MALEREI-LEXIKON

Ihr Zeichen

Ihre Nachricht vom

Unser Zeichen

Datum 16.6.1964

Betrifft

Dear Mrs. Halpert,

we have returned home only a few days ago and received your letter of 12th June here to-day; I think I have mentioned at our meeting that we will be back by the middle of this month.

Please send us the painting such as discussed in your wonderful Gallery in New York and let us know to which bank we can transfer the money.

Having met you was a big pleasure for us, too, and we still remember very well your lovely private collection. We hope to see you in Munich soon.

With our kind regards,
Sincerely yours,

Rolf LienenRamp.

Aufsichtsrats-Vorsitzender Helmut Kindler
Stellvertreter Nina Kindler
Vorstand Willy Roth
Stellvertreter Ernst Nos - Dr. Hans J. Reiber

Prior to publishing information regarding sales transactions, members are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Stone

MS

June 12, 1964

Dear Edith,

It was wonderful to see you
last evening after such a long
time and we all enjoyed
the evening so much. I do
think you need a change

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

MAUNICIPATIONS, INC.

OF RADIO CORPORATION OF AMERICA
66 BROAD STREET, N. Y. TEL. 363-2121



RCA COMMUNICATIONS, INC.

A SERVICE OF RADIO CORPORATION OF AMERICA
66 BROAD STREET, N. Y. TEL. 363-2121

Honolulu Academy of Arts

NON

RCA COMMUNICATIONS, INC.
A SERVICE OF RADIO CORPORATION OF AMERICA
66 BROAD STREET, N. Y. TEL. 363-2121



RCA COMMUNICATIONS, INC.
A SERVICE OF RADIO CORPORATION OF AMERICA
66 BROAD STREET, N. Y. TEL. 363-2121

NNNN

D509

FB382 NYW HA201

HONOLULU 19 24 1138A HST VIA RCA

LT

MRS EDITH HALPERT 32 EAST 51ST ST NEWYORKNY

PAINTING ARRIVED IN PERFECT CONDITION A MILLION THANKS AFFECTIONATELY

BOB *Briffing*

COL HA201 LT 32 51ST

June 1, 1964

Miss Louise Wallman, Registrar
Pennsylvania Academy of the Fine Arts
Broad and Cherry Streets
Philadelphia 2, Pennsylvania

Dear Miss Wallman:

I deeply regret the mix-up in relation to the Stuart Davis
LETTER AND HIS ECOL regarding the delivery from Lincoln,
Nebraska.

When I returned from a trip, I was advised that the Schumm
Traffic Agency had brought the painting here and was request-
ed to send it on to Philadelphia immediately. I had planned
to have this delivered to you by hand, but as I mentioned I
was not here when it arrived.

In any event, I trust that it has reached you and, if so, I
would appreciate a note from you to that effect. Again, my
regrets - and thanks for your further cooperation.

Sincerely yours,

EOH/ta

P.S. A self addressed envelope is enclosed for your conven-
ience.

rior to publishing information regarding sales transactions,
escherson are responsible for obtaining written permission
from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 50 years after the date of sale.

Prior to publishing information regarding sales transactions, members are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Donor's Name: ALLEN MEMORIAL MUSEUM
Address: OBERLIN OHIO

Date of gift or proposed gift: June 1964

Name of work: HARMONIZING

Artist: HORACE PIPPIN

From whom purchased: Downtown Gallery

When purchased: 1944

Purchase price: 650

Medium: (Underline or fill in one)
PAINTING-Oil-Water color-Pastel-Gouache-Other
DRAWING-Pencil-Crayon-Ink-Other
SCULPTURE-Bronze-Stone-Wood-Other
GRAPHIC-Lithograph (Blk & White, Color)-Etching-Other

Support: (Underline one)-Canvas-Paper-Wood Panel-Other

Dimensions: Height 24 inches; width 3 inches

Location and Description of Signature, Date and Inscription:

Quote how signature and/or date read: "H. PIPPIN 1944"

Face (Underline two): Upper, lower, right, left, center, other

Reverse (Describe):

Quote, describe, and state location of any other inscription:

For Sculpture, Cast No. Edition size

Condition:

*Former Owners: (Dealers and collectors)

*Exhibitions:

*References in Publications (Books, Magazine Articles, Exhibition Catalogs, Etc.)

*Note: If space is insufficient, please supply information on additional page.

Bisnet

\$2500

6/8/64

GEORGE INNESS

PERUGIA AND THE VALLEY

1825-1894

oil 30 x 45 1874

Fine Arts Fund, 1942

To be included in Mr. Leroy Ireland's book.

Reproduced: Sales Catalog Emerson McMillen Coll., 1913, No. 109; Art World and Arts and
Dec. Jan. 1919, P. 118; Art News Feb. 27, 1926, P. 6.

Exhibited N. Acad, Design, 1874.

ERNEST LUDVIG IPSEN

PORTRAIT OF DEAN NATHAN A. PATTILLO

1869-1951

oil 48 x 36½ 1931

Gift of the Classes of 1930 and 1931
through the Alumnae Association, 1931

JOHN FREDERICK KENSETT

ON THE CONNECTICUT SHORE

1818-1872

oil 28 x 45-3/4 187? (not legible)

Gift of Mr. Thomas F. Torrey, II, 1955
(From his father's collection)

MARGARET KIRKPATRICK

APPROACH TO LYNCHBURG

Ink & gouache 13½ x 19½ 1960

NAT KOFFMAN

LANDSCAPE ABSTRACTION

1910-1950

oil 22 x 33

Gift of Miss Harriet Fitzgerald, 1952

LANDSCAPE

watercolor 19½ x 25½

AUGUST KÖLLNER

LYNCHBURG IN 1845

1813-1883

wash drawing 18½ x 9½

Gift of faculty, staff, alumnae, members of
the Lynchburg Historical Society, and friends
of the College, 1953

Exhibited Lynchburg Fine Arts Center, 1963

WALT KOHN

THE SONG

1880-1949

Gouache 17-5/8 x 13-3/4

All given by Mrs. Cornelius N. Bliss, 1949

VASE OF FLOWERS

oil on wood 13½ x 12½

INDIAN WARRIORS

watercolor 7½ x 11½

NEAR PORTSMOUTH

oil 13 x 18½

MEDICINE

oil 8½ x 10½

JACK LEVINE

CAFÉ

Born 1915

oil 42 x 48 1960

Smith Fund, 1960

Reproduced, N.Y. Times Book Review section March 18, 1962, P. 5.

LUIGI LUCIONI

RED BARN IN THE HILLS

Born 1900

oil 9 x 15 1933

Gift of Mrs. Robert G. McIntyre, 1949

JOHN MARIN

TAOS MOUNTAIN

1870-1953

watercolor 17 x 22 1929

Smith Fund, 1942

In "University Collections", circulated in Europe 1956-1957 by U. S. Info. Agency.

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

for publishing information regarding sales transactions, searchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

A COMMUNICATIONS, INC.
A SERVICE OF RADIO CORPORATION OF AMERICA
WALDORF ASTORIA HOTEL, N.Y. TEL. PL. 8-1200



RCA COMMUNICATIONS, INC.
A SERVICE OF RADIO CORPORATION OF AMERICA
WALDORF ASTORIA HOTEL, N.Y. TEL. PL. 8-1200

RCA COMMUNICATIONS, INC.
A SERVICE OF RADIO CORPORATION OF AMERICA
WALDORF ASTORIA HOTEL, N.Y. TEL. PL. 8-1200



RCA COMMUNICATIONS, INC.
A SERVICE OF RADIO CORPORATION OF AMERICA
WALDORF ASTORIA HOTEL, N.Y. TEL. PL. 8-1200



NC.

NNNNN

WH51 UWS3905 LGL117 PLG327 URNY CO GBLG 029
LONDON LG 29 12 1230

STANDARD TIME
JUN 12 10 12 AM '64

THE DOWNTOWN GALLERY 32 EAST 51ST ST NEW YORK 22

PLEASE SHIP QUICKLY ONE PROOF OF PLEIADES AND ONE PROOF
OF DECALOGUE AND RESERVE ALL EXTRA PROOFS MADE AVAILABLE
TO OURSELVES

LEICESTER GALLERIS

COL 32 EAST 51ST ST NEW YORK 22

*Sent
6/16/64
Leicester's*

THE CORCORAN GALLERY OF ART - DOCENT TOURS

20th Century American Painting & Sculpture

High School Tour:

1. Maurice Prendergast (1859-1924), Landscape with Figures
2. Philip Evergood (1901-), Sunny Side of the Street
3. Abbott Pattison (1916-), Architect, 1960, sculpture
4. Hugo Robus (1885-), Woman Combing her Hair, bronze
5. Alexander Calder (1898-), Calderberry, sculpture
6. John Phillip Hultberg (1922-), Yellow Sky
7. Josef Albers (1888-), Homage to the Square: Yes
8. Rico Lebrun (1900-), Night Figures #2
9. Larry Rivers (1923-), Self Figure
10. Jimmy Ernst (1920-), Icarus
11. John Marin (1870-1953), From Flint Isle--No. 1
12. Edwin Dickinson (1891-) Microscope
13. Lee Bontecou (1931-), Untitled (57)

Elementary School Tour:

1. Maurice Prendergast, Landscape with Figures
2. Philip Evergood, Sunny Side of the Street
3. Abbott Pattison, Architect, 1960
4. Hugo Robus, Woman Combing her Hair
5. John Phillip Hultberg, Yellow Sky
6. Rico Lebrun, Night Figures #2
7. Larry Rivers, Self Figure
8. Jimmy Ernst, Icarus
9. John Marin, From Flint Isle--No. 1

SHAKER COMMUNITY, INC.
HANCOCK, MASSACHUSETTS
AN AMERICAN HERITAGE

June 15, 1964

Mrs. Edith G. Halpert
The Downtown Gallery
32 East 51 Street
New York 12, N.Y.

Dear Mrs. Halpert:

At the Meeting of our Board of Trustees on May 23, 1964, I was authorized to acquire for Shaker Community, Inc. the 14 pieces of Shaker furniture belonging to Mr. and Mrs. Charles Sheeler at the figure of \$10,000 quoted by you in your letter of March 21, 1964. We understand it is agreeable to Mr. and Mrs. Sheeler if two payments are made, one on October 1, 1964 and the second on October 1, 1965. Again may I say how very pleased we are to have this distinguished collection at Hancock.

You will be pleased to know that a friend of the Village has given \$25,000 to establish and develop a research program over a two year period. This is going to be immensely helpful in documentation, interpretation and restoration which are the serious purposes of this project.

Will you have an opportunity to visit us this summer and will you promise to give me advance notice so I can be here to greet you.

With warm thanks and appreciation for all your help,

Sincerely,

Amy Bess Miller

Mrs. Lawrence K. Miller
President

abm/ec

Prior to publishing information regarding sales transactions, members are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

SYRACUSE UNIVERSITY

SYRACUSE 10, NEW YORK

VICE PRESIDENT FOR ACADEMIC AFFAIRS

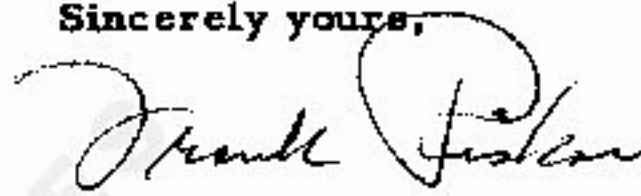
June 11, 1964

Mrs. Edith G. Halpert
Director
The Downtown Gallery
32 East 51 Street
New York 22, N. Y.

Dear Mrs. Halpert:

Last month and this month we received statements showing a balance due since February 1964 of \$900. We enclose a copy of the University's cancelled check No. S 57404, dated March 23, 1964, in the amount of \$900 and payable to The Downtown Gallery. Please note the endorsement stamp on the reverse side: "Pay to the Order of, The Chase Manhattan Bank, Downtown Gallery, Inc." We would appreciate your checking your records and crediting our account.

Sincerely yours,



Frank P. Piskor

FPP:p
Enc.

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

as a human hair.
Mother was a dressmaker
all her life - had a big
business. This was her hobby
plus a few more. So please
give me some help on
this. These I am sure
are quite valuable, only
I need help on it.
Trusting you will oblige.
Thanking you, I am
Sincerely yours
Miss Aline D. Swyer

Prior to publishing information regarding sales transactions,
 researchers are responsible for obtaining written permission
 from both artist and purchaser involved. If it cannot be
 established after a reasonable search whether an artist or
 purchaser is living, it can be assumed that the information
 may be published 60 years after the date of sale.

SALES AND RENTAL GALLERY
 THE BALTIMORE MUSEUM OF ART
 WYMAN PARK BALTIMORE MD 21218



Downtown Gallery
 32 E. 51st St.
 New York, N.Y.

100 22

This is an old art &
having no heirs I want
to gradually sell them.
Seeing them you would
realize how beautiful
& perfect they are. I have
sewed them with imported
Japanese silk on Irish
linen. The shading is
perfect - they never faded.
People on first glance

think they are painted.
This picture does not
bring out the true
colors. This one I'm
sending is the Jack Rose.
I bet if these 5
were hung aside of
paintings in a museum
people couldn't hardly
believe they were sewed.
The silk used is as fine

June 1, 1964

Mr. Felix Landau
Landau Gallery
702 North La Cienega
Los Angeles 46, California

Dear Felix:

As we have just sold the last of our Stuart Davis paintings of the 1960's, I would very much like to have **EVENING IN ISTANBUL** returned at your earliest convenience.

This was consigned to you (#7373) on January 23, 1964, marked "On Approval", indicating that you had someone in mind as a purchaser. Obviously the sale did not go through and, as you recall, I mentioned that we could not let it go for more than a month. Meanwhile, four months have transpired and I should be most grateful if you'd return the painting to us.

Possibly next season, in the hope that Davis will have a productive summer, I can send you a new example for your client's consideration. Do let us hear from you. Best regards to you and the family.

Sincerely yours,

BGH/tm

note 6/1/64

June 15, 1964

Miss Alice Davis
Museum of Art, Carnegie Institute
4400 Forbes Avenue
Pittsburgh 13, Pennsylvania

Dear Miss Davis:

As you probably know, Mr. von Groschwitz was here and selected a substitute for the Tseng Yu-Ho painting. He also approved the Stuart Davis ELIPS AND IPS. Both forms, I believe, were mailed to you last week.

Since we could find no substitute for the Ben Shahn painting ALTERNATIVES, this will remain as the final choice. When I sold this picture, the purchasers agreed to lend this for the Carnegie International. Since they are leaving for Europe in the near future, may I suggest that you write to them very shortly to arrange for the pick-up date. Also, would you be good enough to increase the insurance valuation to \$6000. Otherwise, you have the full data on the blank which we sent to you originally. Incidentally, it might be a good idea to ascertain from Mr. Markus how he would like to have the credit of ownership listed.

Mr. von Groschwitz also considered several additional pictures, but to date I have not heard from him.

Before closing, I would like to make certain that you have all the entry forms for the following artists: Morris Broderson, Stuart Davis, Abraham Rattner, Ben Shahn, Edward Stasack, Tseng Yu-Ho, William Zorach, as well as the necessary photographs - and biographical notes (our mimeographed forms).

Many thanks for your continued cooperation.

Sincerely yours,

EOH/tm

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Photos

June 12, 1964

Mr. William E. Candy
550 South Flower Street
Los Angeles 17, California

Dear Mr. Candy:

It was nice talking to you and I am pleased with your enthusiasm for the work of John Marin, whose estate we represent.

Because of the World's Fair, we may not be successful in obtaining a large selection of photographs, but I will do the best I can and, within a few days, will send a group of these to you with all the pertinent data. Since these are all in black and white, it is rather difficult to judge from these photographs, but if you are sufficiently familiar with the original paintings by Marin, I think you can be assured that the design element will carry through into the color as well.

In any event, we would be very glad to send two or three of the paintings to you for consideration, with no obligation other than the responsibility for the expenses involved in packing, shipping, etc. to California. I'll look forward to hearing from you shortly after the photographs reach you.

Sincerely yours,

EOH/tm

P.S. * and numerous

June 1, 1964

Mrs. Stanley Freeman
703 Hillcrest Road
Beverly Hills, California

Dear Mrs. Freeman:

As I promised, I am listing below the provenance of the Stuart Davis painting, PUNCH-CARD FLUTTER #3, dated 1963.

EXHIBITED:

The Downtown Gallery - 38th Anniversary Exhibition	10/63
Whitney Museum Annual Exhibition	11/63

REPRODUCED:

Catalog, Whitney Museum Annual Exhibition	11/63
Art Voices from Around the World	1/64

Since the painting was not delivered to us until October 1963, the provenance is accordingly rather short. Furthermore, because the only other painting we received subsequently (size 60x72") was sold immediately after its delivery, we held onto PUNCH-CARD FLUTTER so that we'd have something recent to exhibit in the Gallery. This is just an explanation for your records.

It was so nice seeing you and Mr. Freeman. I hope your visits will be more frequent in the future. My very best regards.

Sincerely yours,

EGH/ta

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

June 12, 1964

Mr. Richard M. Gregg, Director
The Faine Art Center and Arboretum
Box 1097, 1410 Algoma Boulevard
Oshkosh, Wisconsin

Dear Mr. Gregg:

I was glad to hear from you and, of course, will follow your wishes in connection with the drawings and paintings by Robert Osborn. All these will be shipped to you before the end of this month, when we close for the summer, together with whatever photographs we have and, of course, biographical notes and previous publicity releases.

Osborn does not work in oil, but the media are quite varied, including drawings, pastel, watercolor, crayon, etc.

After reading your letter, it occurred to me that it would be more gracious to have the request for a foreword sent directly by you to Mr. Clave Gray. His address is Cornwall Bridge, Connecticut. I will also apprise Osborn of this, so that he can follow through in this connection.

We have had some difficulty about obtaining photographs for advance mailing, as our photographer is involved in a good deal of work relating to the World's Fair in New York. All this, however, will be taken care of shortly.

Indeed, you should be very proud that your Daubigny exhibition was requested by the Gallery of Modern Art. This morning I received the Gallery's publicity release, giving you due credit and look forward to seeing the exhibition at the evening opening next week. Are you planning to come down to see it in its new setting? If so, I should love to arrange to have a small dinner party for you and the Osborns. Do let me know.

Best regards,

Sincerely yours,

EOH/tm

June 8, 1964

Mr. Milton Lowenthal
11 Broadway
New York, New York 10004

Dear Mickey:

Just to be different, I picked up a virus in Connecticut and have been a total mess during the past two weeks. This explains why I have not made the A.F.A. exhibition. I certainly wish that it would be continued for a couple of weeks as, according to doctor's orders, I have to stay put. One more week and I hope to be normal.

However, I thought I should advise you that, finally - or at long last - my gift to The Corcoran Gallery has been approved by the Internal Revenue Service. Word to that effect reached me directly. Consequently, I thought I would advise you that the gift of a Rattner which you offered as an addition to the overall collection for the "Gallery of 20th Century American Art" would indeed be most welcome, and since the deadline for life possession is July 1st, it occurred to me that you might consider it advisable to write to the Corcoran very shortly, so that the valuation, etc., by the Dealers Association can clear in time. Jacob Schulman has just sent through his gift of a large Baskin wood sculpture for the same reason. The Corcoran does not require physical possession of the work of art, as the wing must be completely rebuilt to our specifications and it will be a matter of more than a year before it can possibly be completed. On the other hand, I want to see the additions made immediately in order to ascertain what vital additions we require, as my collection of about 150 paintings and sculptures has many gaps and several of the dealers agreed to make contributions, as well as about 14 collectors as of the present moment. Naturally, there is a Committee of Acceptance, but Bart Hayes and I are making the decisions for the moment. Later on, the Committee will be enlarged, but will be mighty tough. I hope that you will consent to serve on this Committee when we get all settled, as I will need every bit of support in opposition to the Pop Art school.

If and when I sign the lease for my new quarters and get out to Newtown, I hope that I will have the pleasure of a few days visit with you there.

With affectionate regards,

As ever,

EGH/tm

prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

The Corcoran Gallery of Art
Washington 6, D. C.

HERMANN WARNER WILLIAMS, JR.
DIRECTOR AND SECRETARY

June 16, 1964

Mrs. Edith Gregor Halpert
The Downtown Gallery
32 East 51st Street
New York, New York

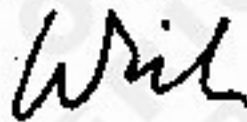
Dear Mrs. Halpert:

I am taking the liberty of replying to your letter of June 12th to Mr. Williams who is currently out of the city. We expect him to arrive back in Washington this coming weekend and I know that he will follow through on the many details mentioned in your letter as soon as he returns especially the letter to Mr. Lowenthal.

I will certainly bring this to his attention the first thing upon his return.

With kindest personal regards,

Sincerely yours,



Richard A. Madigan
Assistant Director

RAM/11

June 1, 1964

Miss Martha Utterback, Curator of Art
Witte Memorial Museum
3801 Broadway, Brackenridge Park
San Antonio 9, Texas

Dear Miss Utterback:

Anticipating your visit in June (or that of Mr. William Lillye), I am enclosing a list of the Marin paintings owned by institutions and individual collectors in your State of Texas. You will also find the local addresses of the owners, several of whom have more than one example by the artist. Actually, I was rather astonished that there are at least 26 Marins in your territory, which had cleared through this Gallery. There may be some others, which have been presented to the various institutions by collectors from other states. It is also interesting to note that the collection is retrospective as well as varied in subject matter and treatment, presenting an excellent nucleus for your exhibition.

I will await further word from you regarding the balance of the selection - and hope that you can make it as it will be nice to see you. Do let me know in advance so that I may arrange to be here to greet you.

Sincerely yours,

EOH/ta

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

June 16, 1964

Miss Lori Shepard, Exhibitions Chairman
The Wisconsin Union
University of Wisconsin
Madison, Wisconsin

Dear Miss Shepard:

Ben Shahn has referred your letter to us.

As we are closing shortly for the summer months, may I suggest that you write to us after September 15th to ascertain whether we have enough prints available at the time to make up an exhibition for you. The current stock is rather low, but when some of the European exhibitions end, we may have more of the serigraphs available.

Sincerely yours,

EOH/tm

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

DOUGLAS THORNSJO
DONALD K. SMITH
LEE N. JOHNSON
GARY E. PERBMAN

THORNSJO, SMITH & JOHNSON
ATTORNEYS AT LAW
1612 FIRST NATIONAL BANK BUILDING
MINNEAPOLIS, MINNESOTA 55402

June 3, 1964

FEDERAL 2-6733

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Miss Edith Gregor Halpert
The Downtown Gallery
32 East 51st Street
New York 22, New York

Dear Miss Halpert:

I think we now can give you a most attractive offer in connection with "Sara Jane Sherbourn" and "Boy With Book". I find we can deliver to you in New York, insurance and shipping paid, both paintings for only \$1,200.00. This represents almost a 50% reduction in the price paid. I cannot hold this offer open for long, however. If you are interested, please reply within 10 days.

Very truly yours,

Douglas Thornsjo
Douglas Thornsjo

DT:caj

Sent to Miss Halpert

F

June 16, 1964

Mr. Leo Praeger
118 Ketcham's Road
Syosset, L.I., New York

Dear Leo:

As our fiscal year and the corresponding annual report is in the works, my accountant arranged to send out detailed ledger statements to what he calls our "delinquents" and insisted that I write personal letters in the hope that payments might be expedited. It has always been our custom to pay up the artists at the end of the season and while I have taken care of the younger group in the way of advances, it is not customary for us, or for anyone else, to do this and certainly not with the older artists and their estates.

As old friends, I'm sure you won't mind my writing to you about this matter to satisfy the accountant. Do you think you can clean up the accounts, dating back to March, 1962? And in the future, could you increase your monthly payments, which he also requested.

Believe it or not, I am spending this beautiful weekend in New York clearing up my files, but hope that within the next couple of weeks, I can start my regular weekends in the country, when I look forward to seeing you and Evelyn in my New England retreat. Meanwhile, my best regards.

As ever,

EOH/tm

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

PORTLAND MUSEUM OF ART

111 HIGH STREET

PORTLAND, MAINE

June 12, 1964

Dear Mrs. Halpert:

As part of the James A. Healy collection here at the Museum there is a gouache by Glenn C. Coleman, entitled Chinatown. The painting is signed in the lower left hand corner and measures 16 7/8" in height and 12 1/4" in width. On the back of the board on which the painting is mounted there is a Downtown Gallery stamp with a four digit Watkins phone number. The following other stickers and inscriptions are found on the back of the board: Mrs. Helen Hackett/210 E 73rd Street (written in pencil); Nov. 13, 1929 (black date stamp); C.M.A./TR 2818/8 (printed red sticker); and the address 10 East 15th Street (written in pencil).

If you can give us any information from your files which would help us with the cataloguing of the painting it would be most helpful and greatly appreciated.

With many thanks and highest regards.

Very sincerely yours,

John Pancoast
Director

JP/b

Mrs. Edith Halpert
The Downtown Gallery
32 East 51st Street
New York, New York

P.S. I am enclosing the only reproduction we have of the Coleman, a clipping from the New York Times, which I would appreciate having returned.

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

June 1, 1964

Des Moines Art Center - Sales Gallery
Greenwood Park
Des Moines 12, Iowa

Gentlemen:

We are now in the process of checking our inventory and find that, on October 30th, we shipped to you for your Sales Gallery, three Cushing weather vanes. The number of our consignment invoice is 7317.

Won't you please let me know how much longer you plan to retain these sculptures, so that we may mark our records accordingly. Thank you for your cooperation in sending us a speedy reply.

Sincerely yours,

RGH/tm

MRS. STANLEY FREEMAN
709 HILLCREST ROAD
BEVERLY HILLS, CALIFORNIA

June 6, 1964

Dear Mrs. Halpert,

The Stuart Davis painting "Brush Card No 3 1963"
arrived in fine shape.

I would like to ask you that if it is ever
reproduced from now on the label of "Private
Collection, Los Angeles" appear and not my name.
I always do this.

When you write us next would you please
attach a verification of this so I will know.

Sincerely,
Betty Freeman

June 15, 1964

Mr. Edward B. Mayo, Registrar
The Museum of Fine Arts
1001 Bissonnet
Houston, Texas 77005

Dear Mr. Mayo:

In Mr. Sweeney's absence, I hope that you can help me out in connection with the Stuart Davis painting, BLIPS AND IPS, which was sent to the Houston Museum on May 7th for consideration.

As I specified originally, this painting was promised to the Carnegie Institute for its forthcoming International Exhibition, with the understanding that it would be available for this purpose, whether it was still the property of the artist or whether it was sold in the interim - in other words, that the painting would be available either way for the International Exhibition.

I wrote to Mr. Sweeney stating that The Downtown Gallery is closed during the months of July and August and that consequently we have arranged with the Carnegie Institute to pick up all the paintings to be borrowed from us before June 26th. Thus, it is imperative for me to know when your exhibition closes, whether BLIPS AND IPS has been acquired by the Houston Museum and, if so, whether it would be more convenient to have it shipped directly from Texas to Pittsburgh. In any event, I am very eager to have this information by return mail and should be most grateful for your cooperation in furnishing this data. Many thanks for your attention.

Sincerely yours,

EGH/tm

ARTHUR B. DAVIES, continued

FOUR DANCING FIGURES

Cortissoz, P. 25: dated 1924 in this list

oil 21-3/4 x 16-3/8 1949
Gift of Mrs. C. N. Bliss

The following six watercolors were given by Mrs. C. N. Bliss, 1949

THREE NUDES (By the River)

watercolor 12 x 7 Signed ABD

THREE NUDES IN LANDSCAPE (three)

" 9 x 6-7/8 Signed ABD

NUDES IN LANDSCAPE on tan paper

" 11-3/4 x 6-3/4 Signed A.B. Davies

TWO NUDES WITH TREE

" 11-3/4 x 6-3/4 Signed ABD

KNEELING AND SEATED NUDES (two)

" 9-1/8 x 6-7/8 Unsigned

THREE NUDES

" 11-3/4 x 6-7/8 Signed ABD

PRIMITIVE MAN

oil 28 x 23 1903

36 (illus.) Met. Memorial, 1930

Gift of Mrs. A. Conger Goodyear 1952

WILD HE-GOAT DANCE

oil 18 x 40 1920

119 (illus.) Met. Memorial, 1930

Gift of Mrs. A. Conger Goodyear 1952

52 (illus.) Davies Centennial 1962

Listed in Cortissoz, Whitney, 1931, P. 35.

OUTSKIRTS OF PARIS

watercolor 10 1/2 x 14 1/2, signed and dated 1925

24th Annual Watercolor, PAFA, 1926

Gift of Mrs. Robert W. Macbeth, 1945

7th Intern'l. Waterc. Chicago Art I., 1927

Annual F.A.Ex. Minn. State Fair, 1927

CONSTELLATIONS (II)

white chalk on black paper 21-7/8 x 48-7/8

139 (illus.) Met. Memorial 1930; Brooklyn Museum, June, 1926.

NOT signed. Mem. Cat. is in error.

Reproduced (last illus.) in Phillips

Publication, No. 3, 1924.

CONSTELLATIONS (I) Virtually identical with the above,

except has stars and different poses.

Signed A. B. Davies.

Was # 138 in Mem. Ex.

LEONARD M. DAVIS

LAKE BENNETT, ALASKA

1864-1938

oil on cardboard 7 x 10

Purchased with admission fees of the

Fourth Annual Exhibition, 1914

STUART DAVIS

THE FOUNTAIN

Born 1894, Died 1964.

gouache 11 1/2 x 15 1/2 1941

Gift of the American Academy of Arts and Letters, 1946

ARTHUR G. DOVE

COW # 1

1880-1946

tempera and wax emulsion on canvas

Fine Arts Fund, 1957

15 x 21" 1935

48 in Dove Retrospective, Berkeley &

Los Angeles 1958-9 G. Catalog by F. S. Wight

ASHUR BROWN DURAND

LANDSCAPE

1796-1886

oil 21 x 32 Signed and dated 1870

Gift of Mr. Thomas F. Torrey, II, 1954

(From his father's collection)

MABEL DWIGHT

THE HAUNTED HOUSE

Born 1876

watercolor 17 1/2 x 12-3/4

THE OLD HOUSE

watercolor 9-3/4 x 13-3/4 1929

THOMAS EAKINS

STUDY FOR A PORTRAIT OF WILLIAM H. MacDowell

1844-1916

Fine Arts Fund, 1941

262 in Goodrich, 1933

59 in Eakins Retrospective, Washington, etc., 1961 (illus.)

June 16, 1964

Mr. Walden M. Zittle
614 Kennan Road
Huntsville, Alabama 35810

Dear Mr. Zittle:

Your letter has just been referred to me after the person in charge of the early American paintings checked thoroughly and could find no record of this painting entitled THE LONG ISLAND GIRL.

We are closing the Gallery on June 26th for the two summer months and during that period, I supervise a hand inventory and can assure you that I will make every effort to locate the painting referred to and will advise you about the results. After four years, there may be a possibility - if it is in our possession - that the picture is in storage or we might find records of having returned it to your mother. In any event, you will hear from us before the first of September.

Sincerely yours,

EOH/tm

June 10, 1964

Mrs. Edith Halpert
The Downtown Gallery
32 East 51st Street
New York 22, New York

Dear Mrs. Halpert:

Thank you for your letter of June 3rd with regard to the current evaluation of our Kuniyoshi, ABANDONED TREASURES. We have adjusted our insurance records accordingly, and are most grateful to you for giving us this information.

Sincerely yours,

Paula Hancock

Paula Hancock
Museum Registrar

Wilhelmus B. Bryan, Director

ATLANTA ART ASSOCIATION • 1280 Peachtree Street, N. E. • Atlanta, Georgia 30309

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

June 2, 1964

Mrs. Josiah Marvel
Nanticoke Park
Greenville, Delaware

Dear Mrs. Marvel:

Thank you for your charming letter.

I can well understand the situation, as we too got lost in the melee, following the advice of a V.I.P., who urged us to take the subway, but overlooked the fact that none of us knew where to get off. Our transportation system - air, railroad, taxi, bus or whatever has really been shattered. This is one advantage of being located where I am, as there is no travel problem from the third floor of this building to the second and first.

It was a great pleasure to see you and, as soon as I move to Newtown, Connecticut and get myself organized, I will drop you a note in the hope that I can coax you to visit me in the peace and quiet of the countryside and in the relaxed atmosphere of a pre-Revolutionary house. The Gallery closes on June 26th and I will move to the country shortly after. Meanwhile, my very best regards.

Sincerely yours,

EOH/tm

rior to publishing information regarding sales transactions, research is responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or architect is living, it can be assumed that the information may be published 50 years after the date of sale.

June 2, 1964

Mr. Joseph Ishikawa, Director
Theodore Lyman Wright Art Center
Beloit College
Beloit, Wisconsin

Dear Mr. Ishikawa:

Thank you for your very kind letter.

As the date for the two talks, which you kindly arranged to take place during the same day, is so many months away, I would rather not commit myself about the title for the talk. Many things will happen during the eight ensuing months and I may have entirely new ideas by that time. In any event, I'm sure you don't have to make any announcement this far ahead. Please let me know the deadline. While the Gallery will be closed during July and August, any mail addressed here will be forwarded to my summer home or wherever I may be.

I never use slides in my talks, as I rarely discuss esthetics, but concentrate more on the art world periphery and what has occurred in the field during the 38 years of my direct contact.

It was good to see you and I hope to hear from you and Dean Bentsen. Best regards.

Sincerely yours,

EGH/tm

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

view to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

June 1,

64

Dr. Aren Horowitz
38 Birchwood Park Drive
Syosset, L. I.

1962 Jan 22 3500.00

Payments on Acc't

1962	Jan	22	500.00	
	Oct	1	200.00	
	Nov	13	400.00	
1963	Feb	11	250.00	
	May	24	400.00	
	Nov	12	180.00	
		12	720.00	
		29	150.00	
1964	Mar	18	400.00	
				<u>3200.00</u>

Bal on above 300.00

1962	Oct	6	800.00	
	Oct	20	<u>1000.00</u>	
				<u>1800.00</u>

2100.00

6/5 a/c

3170
1750 -

LOUIS MICHEL EILSHEMIUS

MOONLIT SEA

1864-1941
 Gift of Mr. & Mrs. Alan H. Temple, 1949

oil 28 x 22 1891

TREVOR T. FOWLER

PORTRAIT OF LENA ELIZABETH BONDURANT

Active 1830-1860
 Gift of Miss Lena Bondurant Henderson
 and Mrs. Annie Henderson Young, 1950

oil 47-3/4 x 30 1/2 1859
 signed and dated on back

FREDERICK CARL FRIESEKE

AT REST

1874-1939
 Fine Arts Fund, 1930

oil 26 x 32

MORRIS GRAVES

IN THE NIGHT

Born 1910
 Smith Fund 1962

ink painting 28 1/2 x 26 1943

WILLIAM McDOUGALL HART

NEAR BLAIR ATHOLL

1823-1894
 Gift of Mr. Thomas F. Torrey, II, 1954
 (From his father's collection)

oil on wood 8 1/2 x 12

GEORGE OVERBURY HART (Pop Hart)

THE HARBOR

1868-1933
 Gift of the Macbeth Galleries, 1946

watercolor 7-3/4 x 11 1/2 1917

BERTRAM HARTMAN

CONNECTICUT HIGHWAY TO WARAMUG

Born 1882
 Given by six alumnae on the 50th
 anniversary of the College, 1943

watercolor 15 x 22 1/2

CHILDE HASSAM

EARLY EVENING AFTER SNOWFALL

1859-1935
 Fine Arts Fund, 1936
 From estate of Ellsworth H. Augustus, of Cleveland.
 Reproduced, Art News, Nov. 7, 1936.

oil 30 x 25 1906
 signed and dated l.l.

ROBERT HENRI

TOM

1865-1929
 Smith Fund, 1950
 According to Miss Violet Organ, was painted
 summer of 1926 in "Corrymore", Ireland.

oil 25 x 21 1926
 signed front and back and numbered on
 back in blue N 36

WINSLOW HOMER

A PARIS COURTYARD

1836-1910
 Fine Arts Fund, 1945
 Goodrich to us (7/17/59) "It is one of the six Paris paintings mentioned by me in my book
 on Homer, page 39."
 # 119 University of Arizona Homer Exhibition 1963

oil 16-3/4 x 12 1867
 signed and dated l.l.: Homer, Paris 67

EDWARD HOPPER

MRS SCOTT'S HOUSE

Born 1882
 Smith Fund, 1936
 Exhibited: "International Exhibition", Rockefeller Center, NEW YORK, 1933, #22, & illus.;
 "130th Annual Exhibition", Pa. Academy, PHILADELPHIA, Jan. 27-Mar. 3, 1935, # 79;
 "1936 International", Carnegie Institute, PITTSBURGH, Oct. 15-Dec. 6, 1935, # 53
 & plate 29; "An American Show", CINCINNATI Museum, Oct. 1-Nov. 5, 1948, # 28;
 "Fifteen Paintings from the Collection of R.-M.W.C.", NASHVILLE, Oct. 1949,
 BIRMINGHAM, Nov. 1949, ATLANTA, Dec. 1949, ASHEVILLE, Jan. 1950; "Edward Hopper
 Retrospective Exhibition", Whitney Museum of American Art, NEW YORK, Museum of
 Fine Arts, BOSTON & DETROIT Institute of Fine Arts, 1950, # 40. "Edward Hopper",
 University of Arizona Art Gallery, April 20 - May 19, 1963 # 22.

oil 26 x 50 1/2 1932

a chance to rest before you start
the task of moving the gallery. You do
look very tired. Would you consider
coming to the Cape & doing absolutely
nothing but sunning, sailing or reading?
We'd love to have you if you could
bring yourself to trying the lazy life.
Debbie was delighted by your stories
of your artists & your travels &
thinks you're "so great". That is a
supreme compliment if you know Debbie.
Consider the Cape for a rest if
you can put up with us.

Fondly,

L. L. L.

Consider them this fall.

Incidentally, I hope to be able to increase payments later in this year or give a substantial down payment.

Best with us - we enjoy our collection.

Sincerely
J. H.



CREATED BY ACT OF CONGRESS
SEPTEMBER 2, 1958

JOHN F. KENNEDY CENTER
for the Performing Arts

1701 PENNSYLVANIA AVENUE N.W. - WASHINGTON-D.C. 20566

TELEPHONE 382-1833

OFFICE OF THE CHAIRMAN

ADDRESS REPLY TO:
745 FIFTH AVENUE
NEW YORK, N. Y. 10022
PLAZA 1-1290

June 15, 1964

Miss Edith Gregor Halpert
32 East 51st Street
New York, New York

Dear Miss Halpert:

Pardon my tardy return of your article,
but I have been away a great deal of the time
of late. I very much appreciate the time you
gave me and the loan of this material. I
have taken the liberty of making a carbon copy
of it for my reference files.

I now feel a little better informed about
folk art, but still find the definition hard to
obtain from the experts!

My thanks again.

Sincerely,

Roger L. Stevens

RLS:jb

Prior to publishing information regarding sales transactions,
researchers are responsible for obtaining written permission
from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

June 10, 1964

Mr. Joseph L. Kramer
921 Bergen Avenue
Jersey City 8, New Jersey

Dear Joseph:

I am enclosing a list in duplicate, so that you may retain a copy and send the other to Helen.

There are, as you will note, a number of omissions. These are works by artists represented by other galleries, as well as Oriental, etc., which are entirely out of my territory. Valuations on the latter group will have to be obtained elsewhere.

Best regards.

Sincerely yours,

EOH/tm

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

CABLE ADDRESS - ELEGANCE, NEW YORK
TELETYPE 212-867-7856

TELEPHONE
212 ELDORADO 5-2500

DELMONICO'S

HOTEL

Park Avenue at Fifty-ninth Street, New York

June 1, 1964

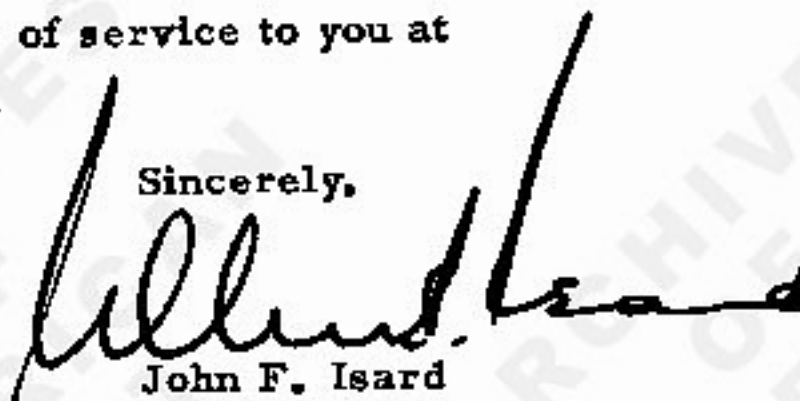
Mr. E. R. Hunter, Director
Norton Gallery and School of Art
Pioneer Park
West Palm Beach, Florida

Dear Mr. Hunter:

For your arrival on Friday, June the 5th for a stay of about ten days, we are pleased to reserve a desirable single room with private bath at the minimum rate of \$18.00 per day.

It is always a pleasure to be of service to you at DELMONICO'S.

Sincerely,



John F. Isard
Vice President and
General Manager

jbl

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

June 16, 1964

Mr. Henry E. Spira
H. E. Spira & Co. Pty. Ltd.
105 Baywater Road
Rushcutters Bay
Sydney, Australia

Dear Mr. Spira:

Mrs. Halpert asked me to write to you regarding the two Weber prints. The still life is a lithograph and has a current valuation of about \$125. The figure is a woodcut and has a valuation of about \$75.

Because both of these were obviously gifts from the artist, the Gallery would not be interested in handling these as such sales would compete with the estate. However, you might offer the prints to one of the many other galleries in New York handling American art.

If you want the photographs returned, please send a self-addressed stamped envelope.

Sincerely yours,

Tracy Miller,
Secretary to Mrs. Halpert

for to publishing information regarding sales transactions.
searchers are responsible for obtaining written permission
on both artist and purchaser involved. If it cannot be
obtained after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
is published 60 years after the date of sale.

June 12, 1964

Mr. John Ross
110 Davison Place
Englewood, New Jersey

Dear Mr. Ross:

Have you had an opportunity to make the stats and color notes based on the three Stuart Davis prints we sent you? Two of these are the only examples in our possession and of course we are eager to have all three returned at your earliest convenience.

Many thanks for your cooperation.

Sincerely yours,

EOH/tm

I hereby grant permission to A. S. Barnes & Co. to reproduce the following-named pieces of art.

Signed _____

Name of painting:

Credit ownership to:

"It's No Use to Do Anymore"

"Farewell "

"The Lucky Dragon"

"Boys' Day"

"Fishing Gear"

"Aikichi Kuboyama Explaining
the Wonders of Science to the Crew "

"Fishing Master, Yoshio Misaki"

"Fishing Village from which Lucky Dragon
Sailed Fri., Jan. 24th, 1954"

"Suddenly the Skies Lighted Up"
(March 1, 1954)

"It's a Pika-don"

"The Man from Yaizu"

"What Were the Ashes of Death--the Shi-ho-hai,
Which Had Fallen from the Skies upon the Decks
of the Lucky Dragon

"Japanese Fishermen Encountered Atomic
Bomb at Bikini. 23 Men Suffering from
Atomic Burns, One Diagnosed as Serious by
Tokyo University Hospital"

"Dr. Takanobu Shiokawa, Who Did the
Analysis on the Fallout Dust Found Aboard
the Lucky Dragon"

"One of His Assistants"

"The Return to Yaizu"

*at The Darrington Gallery
Hedra Gregor Hayfert
at The Darrington Gallery
201 Levey Call for Swans*

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

June 1, 1964

Mr. John Dixon
Exhibits Division, U.S.I.A.
Washington, D.C. 20547

Dear Mr. Dixon:

As we are in the process of checking our inventory, I am writing to ascertain when you are planning to return the Ben Shahn silkscreen entitled SUPERMARKET, which was consigned to you for the Exhibits Division, U.S.I.A. on September 30, 1963. I note also that we wrote to you on October 12th of that year and subsequently on February 11th of this year.

Although I have a record of your phone call after the second letter reached you, I want to make certain that the final date given to us - November, 1964 - is correct. There has been some talk about the U.S.I.A. withdrawing funds, and it occurred to me that you may have recalled the original exhibition.

May I hear from you?

Sincerely yours,

RCH/tm

June 5, 1964

Mr. Murray Lebowitz
St. Armand's Gallery
302 John Ringling Boulevard
Sarasota, Florida

Dear Mr. Lebowitz:

I regret that, through an oversight on the part of our clerk, the receipt of the Shahn LUTE AND MOLECULES from you was never noted. However, we find that it was received and hope you will accept our apologies for causing you this concern.

Many thanks.

Sincerely yours,

Tracy Miller,
Secretary to Mrs. Halpert

4925 W. Crystal St.
Chicago 60651
June 2, 64

Dear Sirs:

I would like to acquire
an unframed, signed copy
of the limited edition print
"Pleiades" by Ben Shahn
(Print Council Exhibit 1962)

I have been informed
by Mr. Shahn that the
above is still available.

Please send information,
price etc.

Thank you,

John Hansen

26x20

you gave me your autograph, is taking a summer course for credit at U.C.L.A. and one of the treats she looks forward to is meeting the Previns. She is 18 or 19 years old, very attractive, and is anything but one of the "pain in the neck" teenagers. Among many of her accomplishments is that of a reporter and she has been written about a good deal as the teenager who interviewed many members of the Kennedy cabinet, including Bobby, Johnson, etc. I know she will be too shy to communicate with you and am therefore suggesting that - if you should have a party sometime between June 19th and the end of July, when her term ends - that you invite her. Or perhaps you could ask her to drop by before. Her address during that time will be Dykstra Residence Hall, 401 Wofskill Drive, University of California, Los Angeles, California 90024. I think you will both like her.

And do let me know when you are coming, as I wouldn't want to miss a visit with you. Any communication addressed to the Gallery will reach me. I plan to spend a few days per week at my summer home - Eden Hill Road, Newtown, Connecticut. The telephone number is 203 - 435 - 4508. Yours at ever 11/16

With lots of love to Dory and you.

EGR/t₀

Her name is Patricia Ann Baur
(Patay)

[illegible]

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.



PHILADELPHIA MUSEUM OF ART • FAIRMOUNT

BENJAMIN FRANKLIN PARKWAY AT TWENTY-SIXTH STREET • P.O. Box 7646 PHILADELPHIA 1

June 3, 1964

Mrs. Edith Halpert
The Downtown Gallery
32 East 51st Street
New York 22, New York

Dear Mrs. Halpert:

I am writing in regard to the Louis E. Stern Collection which, as you probably know, was given to the Philadelphia Museum. We are planning to publish a catalogue in conjunction with the first display of this collection this autumn, and I am writing to ask whether you can supply me with additional information on the paintings, sculpture or drawings which you sold to Mr. Stern. I attach a list of the objects which I understand were purchased through you. This list is probably incomplete and I would appreciate it if you could identify any others. Further, could you identify previous owners, previous exhibitions and/or bibliography for each work of art as far as you know them? This would be an enormous assistance.

I hope this is not too hurried a request, but I should appreciate it if you could answer me no later than July 1.

I am sorry for whatever inconvenience this request may cause you, and thank you in advance for whatever information you can give.

Very sincerely yours,

HENRY G. GARDINER
Assistant Curator of Paintings

jh

As a time-server, the absence of owners other than the Downtown Gallery and museum sponsor below.

June 8, 1964

Mrs. Marjorie Ruben
Pennsylvania Academy of the Fine Arts
Broad and Cherry Streets
Philadelphia, Pennsylvania

Dear Mrs. Ruben:

Under separate cover, I am sending you a group of photographs representing a retrospective collection of paintings by Stuart Davis - ranging from 1911 through 1962.

In addition, there are six paintings in your locale of which I am not sending photographs. They are as follows:

Pennsylvania Academy	ULTRA-MARINE 1943 Oil 22x30"
	LETTER AND HIS ECOL 1962 Oil 24x38"
Philadelphia Museum	WINDSHIELD 1932 Gouache 18x27"
	SOMETHING ON THE 8-BALL 1954 Oil 56x45"
	NIGHT DOCK 1953 Gouache 11x9 1/4"
	Owned by Mrs. B. Franklin Neuhoff
	1512 Spruce Street, Philadelphia
	PLAN #1 1959 Oil 9x12"
	Owned by Mr. & Mrs. Frank M. Trevelyan
	3510 Oneida Avenue, Altona

Together with the photographs you have a list much larger than you require, thus giving your committee an opportunity for personal selection. I hope that the retrospective idea will be maintained. When the decision is made, you may return the photographs and I will give you the addresses of the owners with whom you will no doubt want to communicate immediately.

Sincerely yours,

RGH/tm

C: Mr. Joseph T. Fraser Jr.

(Over)

Joseph Cantor R. R. 2 Box 293, Carmel, Indiana

June 3, 1964

Mrs. Edith Halpert
The Downtown Gallery
32 East 51 Street
New York 22, New York

Dear Mrs. Halpert:

A note to tell you that the two Yu-Ho's were
received by Mr. and Mrs. Stanley Herman, who
have told me that they will make a decision
this week, at the latest. They understand
that you are closing your Gallery soon and
would appreciate having a decision made rapidly.

Thank you for your usual fine cooperation, but
we want to mention one thing . . the crate
arrived in very bad condition. Fortunately,
the pictures remained intact, arriving in good
condition. You should talk to your shippers.

Cordially,

Joseph Cantor
Joseph Cantor

Abdruck

BAYERISCHES STAATSMINISTERIUM
FÜR UNTERRICHT UND KULTUS

Ministerialdirigent Dr. W. Keim

8 MÜNCHEN, 4. 6. 1964
Salvatorplatz 2
Postanschrift: München 1, Briefloch
Fernsprecher: 228461

Im Antwortschreiben bitte angeben

Mrs. Edith G. Halpert
The Downtown Gallery
32 east 51st Street
New York City 22, N.Y.
U.S.A.

Sehr geehrte, liebe Frau Halpert !

Ich bedanke mich nochmals für Ihre Liebenswürdigkeit anlässlich meines Besuches am 13.5.1964, bei dem Sie mir die Bilder von Tseng Yu-Ho zeigten. Ich habe unserem künftigen Generaldirektor der Bayer. Staatsgemäldesammlungen, Herrn Dr. Soehner, angeschrieben und ihn gebeten, bei Ihnen auf seiner USA-Studienreise vorbeizukommen, um diese Bilder zu sehen.

Ich hoffe, dass er seinen Besuch durchführen kann und bin

mit schönsten Empfehlungen

Ihr stets ergebener



Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

June 1, 1964

Mrs. Julius Lesser
640 Polo Drive
St. Louis, Missouri

Dear Mrs. Lesser:

Thank you for your letter.

Much as I would like to be of assistance to you, we have no sculpture in our possession in either bronze or stone, measuring four feet priced at \$1000. or anywhere near that figure. As a matter of fact, I doubt whether it would be possible to find anything in that dimension because, in each instance, the materials are costly. Bronze casting in that size would run to a minimum of \$2000., ignoring the artist's original plaster cast. An original carving would entail so much time that not even a younger sculptor could afford to do it within the figure.

May I suggest that you get in touch with your Museum. The director may know of a young artist who works directly in sheet metal, which is a relatively inexpensive material, and welds his forms in his own workshop. This is the most prevalent form of sculpture today, because only the older artists, like Zorach and others, either modelled in clay for bronze casting or carved directly in stone and wood - in all instances a very lengthy process and accordingly high in price.

I trust you will succeed in your search - and hope that when you are next in New York, we will have the pleasure of a visit from you.

Sincerely yours,

YOH/ta

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Address: Oberlin, Ohio.

Date of gift or proposed gift: June 1964

Name of work: FRIENDS

Artist: Max Weber

From whom purchased: Paul Rosenberg & Co

When purchased: 1946

Purchase price: \$900

Medium: (Underline or fill in one)

PAINTING-Oil-Water color-Pastel-Gouache-Other

DRAWING-Pencil-Crayon-Ink-Other

SCULPTURE-Bronze-Stone-Wood-Other

GRAPHIC-Lithograph (Blk & White, Color)-Etching-Other

Support: (Underline one)-Canvas-Paper-Wood Panel-Other

Dimensions: Height 18 inches; width 24 inches

Location and Description of Signature, Date and Inscription:

Quote how signature and/or date read: "Max Weber 1912"

Face (Underline two): Upper, lower, right, left, center,

other

Reverse (Describe):

Quote, describe, and state location of any other inscription:

For Sculpture, Cast No. _____, Edition size _____

Condition:

*Former Owners: (Dealers and collectors)

*Exhibitions:

*References in Publications (Books, Magazine Articles, Exhibition Catalogs, Etc.)

*Note: If space is insufficient, please supply information on additional page.

Bessett

\$8750 6/8/64

For publishing information regarding sales transactions, members are responsible for obtaining written permission in both artist and purchaser involved. If it cannot be obtained after a reasonable search whether an artist or purchaser is living, it can be assumed that the information will be published 60 years after the date of sale.

June 12, 1964

W. R. Keating and Co.
90 Broad Street
New York, New York 10004

Attention: Bookkeeping Dept.

Gentlemen:

Enclosed please find an invoice we received from you for the amount of \$257.77.

This shipment comprised paintings which are the property of John Marin Jr., who advised me that he sent you a check for this amount.

If by some chance, this has not reached you will you please advise me so that I may ask him to make a duplicate. Many thanks for your cooperation.

Sincerely yours,

BOH/tm

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

HENRY LEE MCFEE

GOLDEN LEAVES

1886-1953
Smith Fund, 1953

oil 40 x 31 1940

PAUL MARTEL

PORTRAIT OF MISS HELENE PATTERSON

1879-1944
Purchase, 1926

oil 30 x 25 1923

ANTONIO P. MARTINO

FOUR HOUSES

Born 1902
Gift of the National Academy of Design
(Ranger Fund), 1951

oil 26½ x 40½ 1951

GIOVANNI MARTINO

WINTER DAY

Born 1908
Gift of the Salmagundi Club, 1955

oil 12 x 16

GARI MELCHERS

LITTLE RED RIDING HOOD

1860-1932
Fine Arts Fund, 1938
86 (illus.) Memorial Ex. 1938, Va. Mus.

oil 51-3/4 x 38½ 1897

GEORGIA O'KEEFE

YELLOW CACTUS

Born 1887
Smith Fund, 1944
Purchased from Mr. Stieglitz

oil and tempera 12 x 16 1940

WILLIAM CHARLES PALMER

END OF A HOLIDAY

Born 1906
Gift of Mr. Robert G. McIntyre, 1948

watercolor and ink 23-3/4 x 28½ 1937

MAURICE PRENDERGAST

THE IDLERS

1859-1924
Smith Fund, 1949
In "University Collections", circulated in Europe 1956-57 by U. S. Info. Agency.
In "Archives of American Art" (Macbeth Gallery) 1962-3.
In "The Eight", Manchester, Vt., 1963.

oil 21 x 32 c. 1916-1918

SIDNEY RAYNES

LANDSCAPE - ROCKPORT

Born 1907
Gift of the American Academy of Arts and
Letters (Childe Hassam Fund) 1953

watercolor 11½ x 16½

THEODORE ROBINSON

VALLEY OF THE SEINE

1852-1896
Gift of Mr. Francis M. Wild, 1945
241 in Bauer's Robinson, 1946.

oil 25½ x 32 1892

ALBERT PINKHAM RYDER

COUNTRY GIRL or AN IDYLL

1847-1917
Fine Arts Fund, 1947
Exhibited under the title An Idyll: "American Forerunners", San Francisco Museum of Art, Oct.-Dec., 1936 and "American Artists of the 19th and 20th Centuries", Babcock Galleries, N. Y., May, 1944, # 3 in the catalog. As A Country Girl it has been shown in the "Albert P. Ryder Centenary Exhibition", Whitney Museum of American Art., N. Y., Oct.-Nov., 1947, # 4, page 42; and "Ryder Exhibition", Corcoran Gallery of Art, Washington, March, 1961.
Reproduced: Art in America, vol. 25, Oct. 1937, page 171 and in Goodrich, Lloyd, Ryder, New York, Brazillier, 1959, # 24.
Color slide # 1 461 0000 available from Sandak, Inc.

oil 10½ x 6½ c. 1903

June 1, 1964

The Gulbenkian Foundation
The Tate Gallery
London, England

Gentlemen:

As representative of the artist Stuart Davis, I am writing to you in the hope that we may obtain two copies of the catalog of the current show at The Tate Gallery, organized by the Gulbenkian Foundation - one for the artist (which may be sent directly to him at 15 West 67th Street, New York, New York 10023) and one for our gallery records. I shall be most grateful to you.

We were very pleased to read the report of the exhibition in the London Sunday Times Magazine Section dated April 26th and equally pleased to receive invitations from Kasmin Ltd. and the American Embassy for a one-man Stuart Davis exhibition. We had hoped, of course, that such an exhibition would be held at The Tate Gallery, but are now considering the Modern Museum in The Hague and several others on the continent.

I shall be most grateful for your cooperation in sending the catalogs to us.

Sincerely yours,

EGH/tm

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

June 1, 1964

Mr. S. R. Schwartz, President
Guildhall Two
404 South Michigan Boulevard
Chicago, Illinois 60605

Dear Mr. Schwartz:

Thank you for your kind letter - and for sending me greetings from the Ekes.

No doubt Betty Eke mentioned my plan to move into new quarters after the current season ends, in preparation for a grand opening in September. I too look forward to the Tseng Yu-Ho exhibition, to be held during the forthcoming season. This will be her third solo here and will, I'm sure, be an excellent record of a continuity and a development in her own personalism. Indeed, I will send you an invitation for the opening, so that we can all celebrate the event.

For the time being, I see no possibility of sending out any exhibitions, as we have a limited stock of work by each of the artists and there is a constant call from museums, both here and abroad, for loans. If I should find that there is a cessation in these "musts", perhaps I will find material for consignment to other galleries. You will hear from me accordingly.

Sincerely yours,

EOH/tm

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.

JACOB SCHULMAN
38 NORTH MAIN STREET
GLOVERSVILLE, NEW YORK

June 11, 1964

Dear Edith,

I certainly enjoyed visiting with you and wish to take this opportunity of also expressing my sincere appreciation for the Ben Shahn "Jeremiah 9:1." This is a beautiful piece and one which I am very proud to possess.

I was delighted to learn that you have finally made some progress with the Treasury Department. As I have previously indicated to you, I would be most anxious to include the Baskin "Standing Man" in this total gift to the Museum.

In this connection, I was wondering whether you could furnish to me a copy of the Treasury Department ruling so that I can examine it from the standpoint of not only my personal gift but also with respect to your contemplated transfer.

If you have difficulty reproducing the ruling, I would be more than pleased to make photostatic copies and return the original and several copies to you for your purposes.

With kindest regards, I am

Sincerely,



Mrs. Edith Halpert
The Downtown Gallery
32 East 51 Street
New York 21, New York

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

File

1991, various documents

relocated to the 10th floor of the building.

QSC June 3, 1964

Mr. Henry G. Gardiner
Assistant Curator of Paintings
Philadelphia Museum of Art
Parkway at 26th Street
Philadelphia 1, Pennsylvania

Dear Mr. Gardiner:

Following is the information you requested, in as complete form as our records show, on the works you have acquired from the Louis E. Stern Collection.

Jacob Lawrence THE LIBRARIES ARE APPRECIATED (Please note that this is the correct title.) 1943

Exhibited: Artists for Victory, Metropolitan Museum, 5/44
Institute of Modern Art, Boston, 2/45
Paintings of Harlem, Downtown Gallery, 1945

John Marin CAPE SPLIT, MAINE 1941

Exhibited: Group Show, Downtown Gallery, 1942
Dalzell Hatfield Galleries, Los Angeles, 1949

Ben Shahn NEARLY EVERYBODY READS THE BULLETIN 1946

Exhibited: Downtown Gallery, 1946
 Pennsylvania Academy, 10/46
 Wichita Art Museum, 11/46
 University of Nebraska Art Gallery, 2/47
 University of Iowa, 5/47
 Museum of Modern Art, 9/47
 Contemporary Arts Museum, Houston, 1-2/54
 Reproduced: Ben Shahn, Museum of Modern Art Bulletin,
 Summer 1947, page 36
 Notive, 3/50
 Portrait of the Artist as an American, Bio-
 graphy of Ben Shahn by Selden Rodman, Harper
 Brothers, 1951
 Notive, 5/60

Jacob Epstein STUDY FOR MADONNA AND CHILD

Purchased from the artist in London by EGH


David Gould HORSE AND RIDER

Purchased from the artist in Rome by ECH

Bernard Korfel NUDE GIRL AGAINST RED BACKGROUND

1949

The following were also purchased from the Downtown Gallery.



ESTHER BEAR GALLERY

1125 High Road - Santa Barbara, California

2nd June, 1964

Mrs. Edith Gregor Halpert
Downtown Gallery
32 East 51st Street
New York 22, N.Y.

Dear Edith:

I have just gotten two new Dole collages from the framer, one of which I am sending you immediately. Bill is working on a large group, I believe he said nine, and we plan to keep this group intact for you. In fact, I am holding up all plans and offers for this group and others that will be done this summer until I hear what your plans will be.

In the last "Arts" magazine, on page 18, there is a good review of Bill's show at Rex Evans Gallery. Also, in the last issue of "Art Forum" there is a good review and reproduction.

I do hope your new location works out the way you want it. Let me know.

My warmest regards.

Sincerely,

E. Bear

D.S.
I have just heard from
Mr. Roberts & Turnard in London that
they want to show Bill next year

EB:pt

Do you want to have his show this fall?

Best
Esther

Telephone 969-0685

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.

June 2, 1964

Luce-Rensselaer
Luce Building
Topeka, Kansas

Gentlemen:

Thank you for sending me the calendar listing which appeared in the World-Telegram on May 16th. I was under the impression that my latest letter to you made it clear about the cancellation of service. Also, I advised your representative who called here several weeks ago about this decision. I repeat that the only clippings we have received from you during this entire period have been these rare calendar listings, which we automatically throw into the basket. The regular clippings of articles which appeared in a large number of publications throughout the country, both magazines and newspapers, were sent to me by out-of-town dealers, museums and friends.

Sincerely yours,

FOH/tm

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

THE DOWNTOWN GALLERY

EDITH GREGOR HALPERT, Director
Consultation service by appointment

32 EAST 51 STREET
NEW YORK 22, N. Y.
Telephone: PLaza 3-3707

June 1, 1964

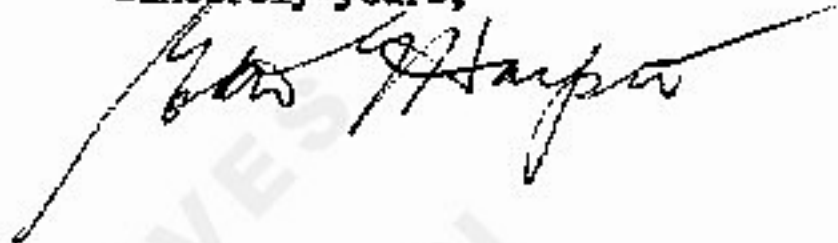
Mr. Murray Lebwohl
St. Armand's Gallery
302 John Ringling Boulevard
Sarasota, Florida

Dear Mr. Lebwohl:

In order to submit our annual stock record to each of the artists, we are now checking our inventory and find that there is still one print by Ben Shahn remaining on our consignment invoice #7084, which was not returned by you. We sent you a follow-up notice on January 31st of this year, but to date have no indication of its return.

Won't you be good enough to send this to us at your earliest opportunity. Incidentally, it is a consignment dated October 26, 1962, and this serigraph has advanced in price as there are only two copies of this left. I shall be grateful to you for your attention in the matter. Many thanks.

Sincerely yours,



EGH/tm

6/3/64

Dear Mrs. Halpert,

On Feb. 17th, we sent "Lute & Molecules" to you via REA Express prepaid (their receipt No. 81-62-70) and have asked that they send out a tracer to find out what happened to it. As soon as we hear from them, we will let you know. You might check from your end. It was valued at \$250.00, and the shipping was \$3.96.



Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

WESTERN UNION INTERNATIONAL, INC.

511TH MUECH B

L. A. MALLAGHER, PRESIDENT

4147 MUECHEN TELEX 13 16 1340 = I.Y. Telephone HAnover 2-2020
LT = WALPERT DOWNTOWN GALLERY 32 EAST 51ST. NEWYORK =

PLEASE SEND IT. LETTER FOLLOWS =
LINNENKAMP +

COL 32 51 +

HA

TELEGRAM

June 16, 1964

MR. DOUGLAS THORNSJO
THORNSJO, SMITH AND JOHNSON
FIRST NATIONAL BANK BUILDING
MINNEAPOLIS, MINNESOTA

PLEASE SHIP THE TWO PAINTINGS WITH BILL.

EDITH G. HALPERT

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Mrs. Edith Gregor Halpert
Page 2
June 3, 1964

that particular article. The Chicago Tribune, however, has now expressed interest in Mr. Storrs' work, and Mrs. Booz feels that the evident receptivity of the newspapers to stories about her father's career indicates the availability of free Chicago publicity for the planned exhibitions.

Yours very truly,

WILSON & McILVAINE

By

David L. Hanson

DLH:mlb

Enclosures

cc: Mrs. Monique Storrs Booz

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.

The Corcoran Gallery of Art
Washington, D. C. 20006

HERMANN WARNER WILLIAMS, JR.
DIRECTOR AND SECRETARY

METROPOLITAN 8-3211

June 4, 1964

Mrs. Edith Gregor Halpert
The Downtown Gallery
32 East 51st Street
New York 22, New York

Dear Edith:

This is just a brief note to tell you that I had a very good meeting with our President, Mr. Hamilton, on my return from New York. He tells me that Mr. Biegel has advised him that he, Mr. Biegel, is preparing a deed of gift for your consideration which I assume should reach you in the near future. If it does not please let me know and I will look into it.

Mr. Hamilton and I are discussing plans for raising funds for the Gallery of Twentieth Century American Art, and have come to the tentative conclusion that it would probably be advisable to release the announcement in the Fall when Washingtonians will have returned from their summer holidays, rather than to say anything during the summer when so many important people would miss the announcement. If this does not seem logical to you please let me know.

I had a letter today from our friend George Biddle offering us the Kuniyoshi but retaining life tenancy. I am sure that the Trustees will accept this, but, of course, we will not actually see the painting here until after George's death.

It was kind of you to fit me into your busy schedule on Monday last, and I hope that you are feeling much more comfortable.

Cordially,



Director

HWW:arf

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

The Paine Art Center and Arboretum

Dear Miss Halpert:

Mr. Richard Gregg, director of the Paine Art Center, is at present traveling in the east. He would like to see the Osborn paintings on Monday, June 15th, in the afternoon, or sometime Tuesday.

Mr. Gregg will be attending the opening of the Daubigny exhibition at the Gallery of Modern Art on Monday evening. He hopes you too can see this display.

Very truly yours,

Ruth Vanderhoof
(Mrs) Ruth Vanderhoof
Secretary to Mr. Gregg

June 12, 1964
Miss Edith Gregor Halpert
Director
The Downtown Gallery
32 East Fifty-first Street
New York 22, New York

172
K

June 29, 1964

Mr. Raymond T. Entenmann, Director
Fort Worth Art Center
1309 Montgomery
Fort Worth 7, Texas

Dear Raymond:

Thank you for your letter.

Yes, the Gallery has closed and there will be no one here to receive shipments until we reopen in the early Fall. Consequently, I think it would be best for you to hold the Doves until I communicate with you in late August or early September. I assume that the paintings are covered under your policy.

Have a good summer.

Sincerely yours,

RGH/tm

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

ERNEST BROWN & PHILLIPS LTD

THE LEICESTER GALLERIES

DIRECTORS:
OLIVER F. BROWN, O.B.E.
PATRICK L. PHILLIPS
NICHOLAS E. BROWN
E. C. PHILLIPS

4 AUDLEY SQUARE

LONDON W1

TELEPHONE: MAYFAIR 1159 - TELEGRAMS: AUDAX AUDLEY LONDON - CABLES: AUDAX LONDON W1
NEB/CH 15th June, 1964.

Mrs. Edith Halpert,
The Downtown Gallery,
32 East 51 Street,
NEW YORK 22, N.Y.,
U.S.A.

Dear Mrs. Halpert,

Thank you for your letter of June 2nd, and for the list of silk-screen prints available to us, with the new prices less our 15% discount.

I note that there are one or two proofs available of each and am I to take it that this information supersedes the list of availability you gave me in your letter of May 11th. I will just repeat this below :-

- 1 Profile - 3
- Mine Building - 3
- The Scientist - 3
- Lute and Molecules - 3
- Mask - 4
- Pleiades - 3
- Futility - 2
- Algerian Memory - 3
- The Poet - 2
- Decalogue - 2
- Maximus - 2

in addition to what you have.

I sent you a dozen catalogues and cards on the 9th of June and I am enclosing a further eight of each to make your numbers up to twenty.

I am looking forward to meeting Rabbi and Mrs. Leonard Beerman.

Yours very sincerely,

Nicholas E. Brown

prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

THE BALTIMORE MUSEUM OF ART

WYMAN PARK BALTIMORE MARYLAND 21218

Telephone 889-1735

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

8 June 1964

Mrs. Edith Halpert
Downtown Galleries
32 East 51st Street
New York, New York 10022

Dear Mrs. Halpert:

Magazines and leading newspapers are showing a great deal of interest in our 50th Anniversary exhibition "1914" to which you so kindly are contributing. In order to satisfy their tentative requests for photographs we would like to ask you please to send us at your earliest convenience two more photos of Weber New York 1914. Please bill us.

With many thanks,

Sincerely yours,

Natalie Haberland

Natalie Haberland
Secretary-Assistant to the
Chief Curator

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.



AMERICAN
ART



June 16, 1964

Mr. Cleve Gray
Cornwall Bridge, Connecticut

Dear Cleve:

Thank you. At long last I am returning your manuscript, which I found so fascinating that I wanted to reread it several times.

It isn't often that one finds a true, profound and colorful portrait in "words" and, based on my past experiences - and rare ones indeed - the painter's eye and sensitivity are the most important ingredients in achieving this result.

After this, it might seem gross to ask whether you would agree to write a short foreword for the Osborn catalog of an exhibition to be held in Oshkosh - at The Faine Art Center and Arboretum. Finally, Bob will become a hero in his home town and I think he is delighted with the prospect of appearing in the museum and smack in the garden of Oshkosh. No doubt you will hear directly from Richard M. Gregg, the Director who, incidentally, was responsible for the Daubigny exhibition which opens this week at the Gallery of Modern Art. The entire combination delights me, and I hope that you will find the time and the desire to supply the 200 words required.

I look forward to seeing you during the summer in Connecticut (after the Gallery closes on June 26th). My best regards to you and Mrs. Gray.

Sincerely yours,

EGH/tm

MUNSON-WILLIAMS-PROCTOR INSTITUTE

310 GENESEE STREET

UTICA, NEW YORK

MUSEUM OF ART - EDWARD H. DWIGHT, DIRECTOR

June 15, 1964

Mrs. Edith G. Halpert, Director
The Downtown Gallery
32 East 51 Street
New York 22, New York

Dear Mrs. Halpert:

Mr. Dwight will be out of the office for a period of time and has asked me to advise you that the Stuart Davis oil THE PRESIDENT 1917 as covered by your consignment form No. 7437 was recommended by him to the Trustees for purchase, which was approved by the Trustees.

Under the circumstances we will be happy to receive your invoice to cover this sale and we will send you our check upon receipt of it.

Sincerely,



William C. Murray, President

WCW:mwh
cc: Mr. Dwight

for to publishing information regarding sales transactions, searches are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

F

June 2, 1964

Mr. Nicholas Brown
The Leicester Galleries
4 Audley Square
London W.1, England

Dear Mr. Brown:

At last, Ben Shahn delivered a number of prints to us and I am now listing the editions we will have available for you, which you will note are marked at higher prices by the artist. Evidently, the few he delivered comprise the final prints of each series.

You were very kind to offer sending us catalogues. If you can spare about twenty, I would very much like to send them to the press and to a number of the museums, together with the invitation cards if it is not too late to mail them. I trust the exhibition will be a pleasant success for you. My very best regards.

Sincerely yours,

EOH/tm

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

THE DOWNTOWN GALLERY

EDITH GREGOR HALPERT, Director
Consultation service by appointment

22 EAST 23 STREET
NEW YORK 22, N. Y.
Telephone: PLaza 3-3707

June 17, 1964

Comet Ray Letter Service
220 East 23rd Street
New York, New York 10010

Attention: Mr. Mayer

Dear Sir:

Please remove the following from our CUSTOMER list:

✓ Mr. & Mrs. Lee Ault
39 E. 79th St.
New York, N.Y.

✓ Mr. S. Neil Fujita
Columbia Records
799 Seventh Ave.
New York, N. Y.

✓ Mr. & Mrs. George Fitch
655 Park Avenue
New York, N. Y.

✓ Mr. Frederick S. Winston
2706 West Lake of the Isles Blvd.
Minneapolis, Minn.

Please remove from our PUBLICITY list:

✓ Mr. Ted Patrick, Editor
Holiday Magazine
Independence Square
Philadelphia 3, Pa.

✓ Mr. Edward Kelly
185 East 89th St.
New York, N.Y. 10028

Please remove from our MUSEUM list:

✓ Mr. Ozias Dodge, Director
Slater Memorial Museum
Norwich, Conn.

✓ Mr. J. B. Smith, Head
Art Department, Box 175
Hardin-Simmons University
Abilene, Texas

✓ Mr. Stefan P. Munsing
Cultural Affairs Office
U.S. Information Service - American
London W.1, England Embassy

✓ Mr. Merrill C. Rueppel
Asst. Director
City Art Museum of St. Louis
St. Louis 5, Mo.

Please make the following changes of address on our MUSEUM list:

✓ Mr. & Mrs. Harris Prior
5 Strathallan Park
Rochester, N. Y.

to

✓ Mr. & Mrs. Harris K. Prior
2813 Elmwood Avenue
Rochester, N. Y.

✓ Mr. James Johnson Sweeney, Dir.
Museum of Fine Arts
Main & Montrose Blvds.
Houston, Texas

to

✓ Mr. James Johnson Sweeney, Director
The Museum of Fine Arts
1001 Bissonnet
Houston, Texas 77005

As we are closing the Gallery next week for the summer, we will greatly appreciate your taking care of these lists right away.

Thank you very much for your prompt attention.

Sincerely yours,


Tracy Miller

rior to publishing information regarding sales transactions,
researchers are responsible for obtaining written permission
from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

June 1, 1964

Mr. Francis S. Mason
Cultural Affairs Officer
American Embassy
Greenwich Square
London W.1, England

Dear Mr. Mason:

I was very pleased to receive your letter.

However, because Fred Wight of U.C.L.A. had worked out a long-range program for the Davis exhibition in Europe and in America, Stuart and I agreed that it should be called off, as he has practically no paintings for sale, necessitating an almost complete loan collection from museums and private collectors. Because there has been so much damage incurred during the past few years, most owners refuse to lend for any extended period and we were forced to cancel out on the entire deal. Later on, we might be able to make new arrangements, starting with The Hague and covering only three foreign locales. After all, his recognition in America is so solid that it is not necessary to promote him here on the same scale. Meanwhile - and this might interest you - Davis received a long, enthusiastic letter and invitation from the Kasmin, Ltd. Gallery. The letter is now en route to me and I will have further details when I read it. Obviously this Gallery is prepared to pay all the expenses involved and, since I am much more interested in seeing a show in London than in Frankfurt (which I had eliminated originally), we might consider this plan for a combination of London and The Hague and, hopefully, Paris. In that event, the show could be transferred to you either directly after Kasmin or on its return from The Hague. Davis agrees that it would be an excellent idea to have it at the Embassy in London at a time convenient for you. In any event, you will hear further about the plans when and if they are made.

Meanwhile, my very best regards.

Sincerely yours,

ROH/tm

ROBERT DAVID STRAUS

June 3, 1964

Miss Edith Halpert
32 East 51 Street
New York 22, New York

Dear Edith:

We have just received a request from Richard Hudson of A. S. Barnes & Company of New York to reproduce the Shahn painting "Kuboyama". They state they are going to publish a book entitled Kuboyama, and the Saga of the Lucky Dragon. Would you please advise if this is a legitimate publication and whether or not we should allow them to reproduce this painting.

As usual, we enjoyed seeing you and look forward to the receipt of our painting.

Best personal regards,

Bob

RDS:fls

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission on both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information is by the published 60 years after the date of sale.

Mr. Kuniyoshi.

With best wishes

Frank Smith.

GEORGE BIDDLE
"BITTERSWEET"
CROTON-ON-HUDSON
NEW YORK

June 2, 1964.

Dear Edith:

It seems incredible that your generous desire to give your fine collection to the Corcoran is still bogged down. I shall be seeing my brother Francis this summer. He knows Williams well. Let me know if there is anything we can do to cut through the red tape. And thanks for the insurance information re

ATFA
June 2, 1964

Mr. Sterling D. Emerson, Director
Shelburne Museum
Shelburne, Vermont

Dear Sterling:

Please accept my belated thanks for the pad of guest request slips. I will use them only on rare occasions as I feel that everyone should pay for the privilege of seeing the Shelburne Museum.

What's cooking these days? I have had such a hectic season that I did not even take a winter vacation and my travelling has been limited to about 80th Street, New York City, with the exception of one ghastly trip to the Fair. What a melange of bad taste! Maybe during the summer, after I get a chance to relax, I will have more energy and desire to see it. The Newtown Bank has arranged for trips directly from the Town Hall to the Fair and back home. Maybe I'll take advantage of this easy form of transportation on a rainy day, when the place won't be mobbed.

I hope I will get to see the Emerson family before the summer is over and I also hope that I can make a trip to see the museum and all its new acquisitions. My best regards.

Sincerely yours,

EGB/tm

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

unpacking and distribution will amount to \$100.

Leating and Company estimates that the air shipment to Nice will be approximately \$440., with the return approximately the same figure. The charges for filling out papers, clearing through customs, etc. (to Nice) will be \$55. and the return charges for the same service will be \$193., which will include customs inspection either at the dock warehouse or at the Gallery.

Finally, the expense involved, including the fee to Miss Chamberlain, will, of course, be the responsibility of La Napoule Art Foundation, whom you represent.

Sincerely yours,

EDH/ta

P.S. In the event that the paintings in the collection of the Metropolitan Museum are not made available, we have substitutions of like quality for all those requested.

P.P.S. Will you be good enough to sign the carton copy and return it to me.

and will be most anxious to receive the paintings and to have them displayed in the gallery. We will be most anxious to receive the paintings and to have them displayed in the gallery.

We would be most anxious to receive the paintings and to have them displayed in the gallery. We will be most anxious to receive the paintings and to have them displayed in the gallery.

We would be most anxious to receive the paintings and to have them displayed in the gallery. We will be most anxious to receive the paintings and to have them displayed in the gallery.

We would be most anxious to receive the paintings and to have them displayed in the gallery. We will be most anxious to receive the paintings and to have them displayed in the gallery.

JOHN S. PILLSBURY
601 PILLSBURY BUILDING
MINNEAPOLIS 2, MINNESOTA

June 2, 1964

The Downtown Gallery
32 East 51st St.
New York, N. Y.

Attention: Miss Halpert

Dear Miss Halpert:

Thank you for sending me the picture by John Marin.
Needless to say I could not get a true impression of
the water color from the picture.

I shall have to wait until sometime when I am in New York
and then have the pleasure of visiting your gallery.

Sincerely

John S. Pillsbury

encl.

Prior to publishing information regarding sales transactions,
researchers are responsible for obtaining written permission
from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

WILLIAM E. CANDY
550 SOUTH FLOWER STREET
LOS ANGELES 17

Dear Mrs. Halpert,

Thank you for your nice letter that came this morning. It is interesting to note that your gallery represents Mr. Marin's estate. I spent a good part of the weekend buried in the Marin book published by the University of California and saw that several water color reproductions were from the estate. No doubt this has changed with the years but there were some beautiful ones shown! And some belonged to you and they were equally as wonderful.

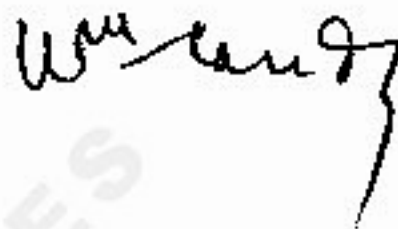
Does your gallery have any Marsden Hartley? I might be interested in a Maine watercolor of his but I'm not sure. How expensive do they run?

Mrs Candy and I have a Nolde water color of tulips and an early Paul Klee. I am anxious to add a couple of Americans to our collection. So far the only American is Alexander Calder who is represented with one drawing and a really wonderful mobile. All of these are from and through Frank Perls.

I can't wait for the photographs to arrive. Even if they are in black and white they should tell me if it's worth the expense to ship a picture on approval. But who can tell, maybe the black and white will decide me!

So many thanks for your trouble. I hope to meet you face to face in the not too distant future.

Sincerely,



15 June 1964.

for to publishing information regarding sales transactions, members are responsible for obtaining written permission can both artist and purchaser involved. If it cannot be published after a reasonable search whether an artist or publisher is living, it can be assumed that the information is by published 60 years after the date of sale.